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THE DECORATIVE WORK OF GEORGE HERZOG  
1851-1920

Mark C. Luellen

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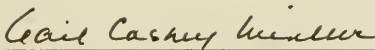
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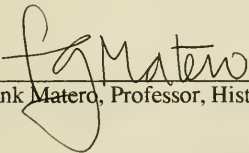
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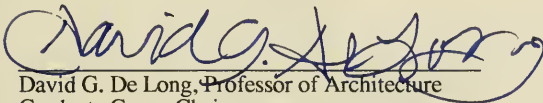
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## Chapter I: Introduction

The decorative painting of George Herzog is impressive in the quality and quantity of projects that remain intact. Born and trained in Germany as a canvas painter, Herzog worked primarily in Philadelphia. Several remaining structures as well as most documents that exemplify his skill are also located in Philadelphia. Although many structures have been destroyed or altered, the Herzog interiors that do survive contain painted decorations in good condition. These decorative finishes, as well as surviving renderings and written descriptions serve as documents of Herzog's talent. Herzog's projects included public, residential and ecclesiastical buildings. This paper will discuss the major Herzog works that are documented in known renderings and documents. Appendix I is a chronological list of executed works coded to indicate the location of existing renderings. For the most part, Herzog's work is typical of the overall character of painted decoration in late nineteenth-century Philadelphia, including the type of decoration used, the general style of the decoration and its color statement.

Herzog's renderings are located in various locations. They include: The Athenaeum of Philadelphia; The Grand Lodge, Free and Accepted Masons of Pennsylvania Library and Museum, Masonic Library, Masonic Temple, Philadelphia; and Mrs. Anne Herzog LaMotte (George Herzog's granddaughter) of Rocky River, Ohio.

The George Herzog Collection at The Athenaeum of Philadelphia contains eighty-eight renderings of ceiling, wall and furniture designs as well as manuscripts, photographs and certificates.<sup>1</sup> The manuscript collection consists of a number of documents, diplomas, and correspondence between Herzog and architects, such as John McArthur, Jr., and clients, such as P.A.B. Widener. The renderings were drawn and painted on paper and illustration board and often matted. When the design was composed of primarily repeats, the renderings

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<sup>1</sup> The Athenaeum of Philadelphia's collection was part of a larger collection owned by Mrs. Anne LaMotte Herzog. She donated the collection to The Athenaeum in 1989.





illustrated a small portion of the wall or ceiling ( usually one-quarter). If the design was more scenic or narrative, a more expansive rendering of the room was completed. The collection is predominately comprised of renderings created for residential projects in Philadelphia, (e.g. William Austin and William Kemble) and a few for commercial (The Bank of North America, Philadelphia) and public buildings ( Philadelphia City Hall and The Union League of Philadelphia).<sup>2</sup> Some of the renderings were signed by Herzog and inscribed with the name of the client, the project or simply the area of the building in which the painting was to be completed. Also among The Athenaeum's collection is Herzog's personal scrapbook that contains newspaper clippings describing his work. The newspaper articles were assembled according to when they were published. Most of the articles describe in great detail along with drawings of the newly completed Herzog interior. Of the cited articles, most were published in Philadelphia, New York City, Masonic newspapers and American paper published in German.<sup>3</sup> The Herzog scrapbook proved to be a valuable resource, documenting a vast number of Herzog's interiors.<sup>4</sup>

The George Herzog Rendering Collection at the The Masonic Library and Museum consist of twenty-three renderings pertaining to Herzog's decoration of the Temple's Halls as well as a few extraneous residential designs.<sup>5</sup> The renderings of the Temple illustrate a more comprehensive design scheme than most of the other rendering collections. Herzog's perspective drawings of the individual Halls clearly exhibit the details of the floor, walls and ceiling. The collection also contains a source scrapbook which contains photographs of parged plaster ceilings, 18th-century French rooms, paintings, furniture and other decorative arts mostly from

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<sup>2</sup> The only known Herzog work outside of the Philadelphia and New York areas is an rendering for a court room ceiling in Memphis, Tennessee.

<sup>3</sup> Most of the articles in the Herzog Scrapbook have no identifying date or source of publication on them.

<sup>4</sup> The collection also includes reference plates that Herzog may have used as source material. There are 105 plates that were removed from architectural journals. Those journals include *American Architect and News*, *Architecture and Building*, *The American Architect* and *Inland Architect and News Record*. These journals dated from the early part of the twentieth century. The plates came to light late in the author's research and are believed to have little or no bearing on Herzog's work.

<sup>5</sup> As was The Athenaeum's Collection, the Masonic Temple's collection was part of a larger collection owned by Mrs. Anne LaMotte Herzog. She donated the collection to the Temple in 1989.



the 17th and 18th centuries.<sup>6</sup>

The remainder of the known Herzog renderings belong to Mrs. Anne Herzog LaMotte, granddaughter of George Herzog. Her collection of approximately thirty renderings is similar in subject matter to that of The Athenaeum. The LaMotte collection contains rendering of Herzog's grand interiors, such as the Widener and Kemble mansions in Philadelphia, as well as historic photographs.

Interior decoration in Philadelphia in the nineteenth and early twentieth centuries generally reflected the styles typically used during the Victorian era. Late nineteenth-century interior designs consisted of pattern on pattern with color to provide mood and character and to embellish surfaces. Most of the decoration was located on ceilings and walls. Sometimes the painted decoration was an integral part of the original overall design, and sometimes it was applied many years after the structure was built.

Various types of decorative techniques have been identified in Herzog's work; they include stenciling, freehand painting, in-fill painting, graining and marbling. Of these types, stenciling and free-hand painting are most commonly found in Herzog's work. Stenciling is a technique of decoration that is characterized by the use of mechanical pattern repeats, flat colors and minimal shading. Free hand painting, in the form of murals, scenics and unique designs, have been located on walls and ceilings in several of Herzog's commissions. Typical features include the absence of pattern repeats, a noticeable variety in color, changes in scale and Herzog's individualized design statement.

At the height of his career, George Herzog, widely known with offices in Philadelphia and New York City, stood at the head of his profession. He was by general consent one of the foremost exponents of the decorative arts in the United States. Herzog had a national reputation, with some of the most notable buildings and finest private residences in Philadelphia and New York City attesting to his

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<sup>6</sup> The photos are 8"x10" and were loosely inserted a scrapbook. The photographs are stamped: Published by Frank Hegger, 927 Broadway, New York.



skill. Herzog's biographical background as well as training and career are described in chapters 2 and 3.

Whether by conscious design or accident, all interiors are the result of their spatial configuration, surface articulation, arrangement and type of objects placed within. These aspects of the interior are interrelated and inseparable and were often conceived in agreement with one another. Surface finishes, plain or decorative, are a significant component of most historical interiors yet their highly ephemeral nature makes them difficult to study. Interior surface finishes provide protection, decoration and articulation through color and pattern. Their choice and application reveal not only visual meaning but can also imply social and cultural ties of the designer or occupant.<sup>7</sup> Chapter 4 examines a few of Herzog's major projects in detail.

Over the past several years there has been an increased awareness and interest in decorative painting and its creators, noticeably through efforts to preserve or restore historic structures. However, too often the interior of a restored structure is "modernized." Consequently, the interior fabric of the space is destroyed with little or no evidence remaining that could detail an accurate interpretation of the previous interior design statement. Chapter 5 examines methods of decorative finish conservation, documentation, cleaning and consolidation. .

It was not until recent trends in cultural and architectural history and the contributions of historical archaeology that a fuller understanding of historic buildings and the lifestyles of those who built, occupied and altered them, has occurred. While these approaches have yielded greater information for interpretation, less care has gone into how this might translate into better restoration practices. Investigation into the work of decorative painters, like George Herzog, will further the consideration regarding the historical and cultural significance of architectural decorative finishes.

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<sup>7</sup> Frank Matero, "Methodologies of Establishing Appropriate Decorative Finish Treatments," in *The Interiors Handbook for Historic Buildings*, ed. Charles E. Fisher III, Michael and Anne Grimmer. (Washington D. C: Historic Preservation Education Foundation, 1988), 45.



## Chapter II: Biographical Background

George Herzog was born of German parents on October 19, 1851, in Munich Bavaria.<sup>8</sup> (See Figure 1.) Little else is known of Herzog's childhood years except that he had twin brothers.<sup>9</sup> In 1865, Herzog began studying in the studio of Joseph Schwarzmann. Two diplomas survive from *Die Handwerks Feiertags Schule* (The Handcrafts Elementary School) for the years 1864-65 and 1866-67. In 1867, Herzog was graduated first in his class of 94 students, and was awarded a bronze metal.

While training in Joseph Anton Schwarzmann's studio, Herzog received technical and practical instruction in design and painting. He also received more formal training in art history design and decorative painting, by attending lectures at the Royal Academy of Arts.<sup>10</sup> While still very young Herzog was commissioned to prepare designs for proposed decorations of several important buildings in Munich and later supervised the execution of the work.<sup>11</sup>

While Herzog was at Schwarzmann's studio, Schwarzmann supervised the designs and decorations of the palaces and public edifices of Ludwig I. Schwarzmann (1806-1890) who had come to Munich from a Tyrolean Village in 1820 at the age of fourteen, was the busiest decorative painter in Munich. He had learned the art of fresco painting in Munich, Vienna and Italy. The foremost architects of the time relied upon Schwarzmann to execute large projects from artists' rough sketches. In Munich, he ornamented the St. Ludwig Church, The State Library, the Old and New Pinakothek and other public buildings. He also worked on the Cathedral of Speyer and on the Royal Palace in Athens, Greece,

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<sup>8</sup> It is possible that Herzog was named after his uncle Johann George Herzog of Schmolz, Bavaria (1822-1909) and later dropped Johann from his name. The name Joh. George Herzog appears on his 1865/66 diploma from *Die Handwerks Feiertags Schule* and simply appears as George Herzog on his 1867/68 diploma from the same school. Johann George Herzog was an organ composer, he studied at the seminary in Altdorf, Bavaria and was professor at Erlangen University in Munich. As illustrated in The Etude Historical Musical Portrait Series, *The Etude*, (June 1934), 332.

<sup>9</sup> Anne Herzog LaMotte, *George Herzog*, (unpublished biography), 1.

<sup>10</sup> *National Cyclopedia of American Biography*, Vol. 8, 496.

<sup>11</sup> General Lodge Membership Book #4-1, (Philadelphia), 45.





where Ludwig's son, Otto, was living. He declined an offer to decorate the Czar's Winter Palace in St. Petersburg because he was too busy at home. Schwarzmann taught many apprentices and he was credited with reviving the art of decorative painting after a period of decline. In 1868, his son, Hermann J. Schwarzmann, emigrated to Philadelphia where, in 1869 he was appointed assistant engineer of the Fairmont Park Commission and later became Architect in Chief of the 1876 Centennial Exposition.<sup>12</sup> In later years, H. J. Schwarzmann and William Kuhles designed The Liederkrantz Society (1887) a portion of which was decorated by Herzog.

During George Herzog's formative years in Germany, Bavaria's rulers encouraged the arts. Ludwig I (1825-1848), had been an enthusiastic poet and collector, as well as a traveler and international philanderer. He is best remembered as a great patron who brought architects, sculptors and painters to Munich and gave them ample commissions.<sup>13</sup> He began as a liberal sovereign who grew steadily more reactionary until even his docile Bavarian subjects rebelled and forced him to abdicate. His son, Maximilian II (1848-1864), attracted authors and scholars to the Bavarian capital and continued an ambitious building program. Maximilian II's son, Ludwig II (1864-1886), also extended royal patronage to music and drama, and even carried his grandfather's passion for architecture to the extreme of building spectacular dream castles for his exclusive use. During these three reigns, Munich, the capital of a minor kingdom best known for its excellent beer, was transformed into the second city of Germany--the "Florence on the Isar"--a world famous cultural center.<sup>14</sup>

The only known work from Herzog's years in Munich is a design for a portion of a church interior.<sup>15</sup> (See Figure 2.) It is inscribed both in English and German "sketched and painted by George Herzog painter of decorations, Munich,

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<sup>12</sup> John Maass, *The Glorious Enterprise: The Centennial Exhibition of 1876 and H. J. Schwarzmann, Architect in Chief*, (New York: American Life Foundation, 1973), 16.

<sup>13</sup> Maass, 12.

<sup>14</sup> *Ibid.*, 12.

<sup>15</sup> Herzog Collection, The Athenaeum of Philadelphia.



May 1871.” It is possible that this sketch was completed when Herzog was working on his own and preparing to emigrate to the United States. The sketch is a perspective view of either an apse and nave or simply a chapel within the church. The tightly rendered design includes a gold leafed crest motif with a deep blue background and gold stars to give a heavenly appearance to the dome. Behind the altar is a sketchily painted image of Christ with worshipers below. The elaborate plaster reliefs of the columns, the pendentives and the arches are richly decorated with a scroll and leaf-like design. The predominate color scheme of the pendentives and interior panels of the dome is blue, starting with pale blue in the drum, and culminating with deep blue at the top of the dome. The columns and other structural elements are painted neutral gray and white.

Herzog also possessed renderings by other decorative artists that he may have acquired before emigrating to the United States.<sup>16</sup> This collection of renderings illustrates classically inspired putti frolicking and playing musical instruments among flowers and urns. These sketches, may represent an exchange of images among artists as well as the prevalence of classical imagery in decorative painting in 19th-century.

Herzog was among a number of German craftsmen who came to the United States in the second half of the 19th century. Approximately 130,000 German immigrants arrived annually in the United States between the years 1866 and 1873. The possibility of securing economic advantage in an expanding economy most likely acted as Herzog’s stimulus to emigrate. The social and economic consequences of three wars waged in less than a decade could also have added his motivations for leaving the homeland.<sup>17</sup> The majority of German immigrants were skilled laborers who had worked in a trade or industry. By the mid-19th century, artisans were under the pressure of both “overcrowding” in their trades and competition from factories at home and abroad, fell on increasingly hard times and

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<sup>16</sup> These rendering can be found in Herzog Collection, The Athenaeum of Philadelphia.

<sup>17</sup> Robert Henry Billigmeier, *Americans from Germany: A Study in Cultural Diversity*, (Belmont: Wadsworth Publishing Co. 1974), 91.



sought their salvation across the Atlantic.<sup>18</sup> Apprenticeship training which craftsmen endured in order to learn their trade in Germany, still had, even in the 19th century, the archaic atmosphere and rigor of the medieval guild system. Because of their training, German painters along with carpenters, masons, cabinet makers, shoemakers and printers enjoyed a reputation in America for the quality of their work.<sup>19</sup> Herzog may have profited from the esteem in which German craftsmen were held by Americans. Prospective emigrants were often warned that if they were not prepared to work hard and well they should stay at home because the success of the immigrant community depended upon the individual craftsman. When someone did something to impair that reputation, other craftsmen in the community were likely to suffer.<sup>20</sup>

German craftsmen were characteristically perceived as slower but more thorough than native American craftsmen. The European-trained artisan's insistence on quality work often placed him at a disadvantage in competition with American labor when price rather than quality was the consumer's principle concern.<sup>21</sup> But when high quality decorative work was required for large scale residential and public buildings, German-trained craftsmen such as Herzog were in demand.

While some historical sources place Herzog in the United States as early as 1871, he first appeared in the Philadelphia city directory in 1874, under the company listing of K. Kaiser & Co. at 500 Powell Street.<sup>22</sup> The Philadelphia city directory of 1874 also listed the individual members of the company as:

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<sup>18</sup> Walter D. Kamphoefner, Wolfgang Helbich, and Ulrike Sommer, eds., *News from the Land of Freedom*, (Ithaca: Cornell University Press, 1991), 289.

<sup>19</sup> *Ibid.*, 97.

<sup>20</sup> *Ibid.*

<sup>21</sup> Billigmeier, 98.

<sup>22</sup> An outline of Herzog's professional life was provided by two sources: *Philadelphia and Popular Philadelphians*, (Philadelphia: North America, 1891), 228., and *Illustrated Philadelphia: Its Wealth and Industries*, (Philadelphia: Richter & Gibson, 1889), 119. These entries established Herzog after the death of his partner Konstantine Kaiser, in the popular mind as a one of America's foremost decorative painters of his time. With a national reputation, many notable buildings and fine private residences throughout the country attested to his skill. Refer to Appendix I.



“Konstantine & Otto Kaiser & G. Herzog.”<sup>23</sup> Presumably, Herzog came from Germany directly to Philadelphia. According to immigration records, George Herzog renounced his German citizenship on December 27, 1875, in Philadelphia and became a United States citizen on November 14, 1882.<sup>24</sup> Soon after his arrival in Philadelphia he formed a partnership with the prominent Philadelphia decorator Konstantine Kaiser. Very little is known of Kaiser’s work prior to Herzog’s arrival in the United States.<sup>25</sup> Kaiser, like Herzog, most likely emigrated to the United States from Germany and over approximately 25 years had established a prosperous decorative painting business. Kaiser first appeared in the city directory in 1853, when he was listed as a painter at 897 N. 8th Street. Not long after the formation of the partnership, Kaiser died in 1879, leaving Herzog at age 28 to carry on the business. The business, operated by Herzog and Konstantine’s brother Otto, was moved to 1334 Chestnut Street in 1880. The years following the Centennial Exposition of 1876, where Herzog had received prizes and critical praise for his art, were a period of rapid expansion. His fame for both his technique and his taste in decoration soon led to commissions for public and private buildings in Philadelphia and elsewhere.<sup>26</sup>

In the years following Kaiser’s death in 1880, George Herzog’s name appeared in the Philadelphia city directories individually with various names for his profession, including: decorative painter; fresco painter, artist; and artists & decorator. From the years 1880-1893 his studio was at 1334 Chestnut Street, with various addresses in Philadelphia until 1897. Herzog’s name also appears concurrently in the New York City directory under various titles: painter, decorator, artist. He occupied an office at various addresses on Fifth Ave. for the

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<sup>23</sup> Otto Kaiser was Konstantine’s brother, he first appeared in the city directory in 1872 under Konstantine & Co.; and later under Kaiser & Herzog in 1875-1877 and individually in 1879. For the years 1880 to 1884, Otto appears with Herzog’s.

<sup>24</sup> Collection of Mrs. Anne Herzog LaMotte.

<sup>25</sup> Kaiser is credited by J. Thomas Scharf and Thomas Westcott, *History of Philadelphia, 1609-1884*. Volume 2, (Philadelphia: 1884), 1086., with the design and fresco work on the ceiling of Philadelphia’s Academy of Music. It is not certain whether the ceiling was completed prior to Herzog’s arrival to the United States or after Kaiser’s death while Herzog continued the business under the name Kaiser & Herzog.

<sup>26</sup> *Philadelphia and Popular Philadelphians*, (Philadelphia: North America, 1891), 228.





following years: 1887-94, 1896-1900, 1910-1918.<sup>27</sup> During the years from 1910 to 1914, Herzog maintained a residence in New York City.<sup>28</sup>

In 1887, Herzog's occupied "commodious quarters" at 1334 Chestnut Street in Philadelphia, with a "finely appointed suite of offices." Herzog's studio consisted of three rooms on the third floor. The studio had an "efficient staff" of twenty-five painters, all of them skilled workmen, and most of them Americans. His clients were described as being of "highly flattering character" and by 1887, at age 36, Herzog had an ever increasing client base with commissions all over the county.<sup>29</sup> Many of his clients were prominent Philadelphia industrialists who held memberships with the same associations as Herzog.<sup>30</sup> With an outstanding business reputation, Herzog was described as willing to undertake any job regardless of the scale or of the technique required. His work was described as fresco, ceiling and wall decorations, as well as high-class interior decorative painting of every description.<sup>31</sup> He gained his reputation based on large scale projects such as churches, public buildings, theaters and fine dwellings. According to a contemporary source, Herzog "guarantees satisfaction over all work executed."<sup>32</sup>

George Herzog married Harriet R. Herzog (date and place of wedding as well as Harriet's maiden name are unknown) and divorced her in Philadelphia on June 6, 1892.<sup>33</sup> It is believed that they had one child.<sup>34</sup> At age 45, he married

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<sup>27</sup> Refer to appendix II.

<sup>28</sup> Refer to appendix III.

<sup>29</sup> *Illustrated Philadelphia, Its Wealth and Industries*, (Philadelphia: Righter & Gibson, 1889), 119. Secondary sources commonly state that Herzog received commissions from all over the country, but existing renderings and letters allude to work primarily in the Philadelphia and New York City environs. The most remote location known is Memphis Tennessee, based on a rendering of a courtroom. Herzog Collection, The Athenaeum of Philadelphia.

<sup>30</sup> Herzog was a Freemason, member of the German Society, Union League, Art Club of Philadelphia, Fairmont Park Association. *National Cyclopaedia of American Biography*, Vol. 8, p. 496.

<sup>31</sup> The term fresco was used to describe the technique of decorative painting on a dry plaster surface. This technic is has traditionally been called fresco secco and should not be confused with true fresco, the technique of painting on moist plaster with pigments ground in water so that the paint is absorbed by the plaster and becomes a part of the wall itself.

<sup>32</sup> *Illustrated Philadelphia, Its Wealth and Industries*, (Philadelphia: Righter & Gibson, 1889), 119.

<sup>33</sup> Original Divorce Certificate, Collection of Mrs. Anne Herzog LaMotte.

<sup>34</sup> Anne Herzog LaMotte, *George Herzog*, (unpublished biography), 1.



twenty year old Dorette M. Schmidt (1871-1946) on January 22, 1896, at St. Paul's Independent Lutheran Church in Philadelphia.<sup>35</sup> Dorette was the daughter of Henry Schmidt (Joachim Henry Diedrich Schmidt), who was a successful woolen importer in Philadelphia.<sup>36</sup> This marriage produced five children; Alma Marie, aka Mimi, (1896 - 1984)<sup>37</sup>, Henry George (N. D.)<sup>38</sup>, George (Carl) Richard (1900 - 1977)<sup>39</sup>, Herbert H.(N. D.)<sup>40</sup>, and Anne Dorothy (N. D.).<sup>41</sup> According to his obituary, he died September 16, 1920, at his New York City residence, 45 Westview Ave., after a lengthy illness. The funeral services were conducted the following day at the Oliver H. Blair Chapel at 18th and Chestnut Streets in Philadelphia.<sup>42</sup> He is buried with his wife, Dorette, in the Schmidt family plot in West Laurel Hill Cemetery in Philadelphia.

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<sup>35</sup> Original Marriage License issued in Philadelphia, Collection of Mrs. Anne Herzog LaMotte.

<sup>36</sup> Anne Herzog LaMotte, George Herzog, (unpublished biography), 1.

<sup>37</sup> Alma Marie married J. Chandler Barnard, (date unknown).

<sup>38</sup> George possessed the drawing skills of his father. His illustrations appear in two yearbooks, *The Dutchman*, 1913 of the Collegiate School in New York City and *The Caerulean*, 1915 of Chestnut Hill Academy in Philadelphia from which that year he graduated. It is believed that he died in his twenties.

<sup>39</sup> George Richard Herzog married Imo Oakes Herzog, they had one child; Anne Herzog LaMotte. George drew illustrations for *The Clivden* publication of Germantown High School between 1916 and 1918. George graduated from the University of Pennsylvania in 1922 and later became a trustee of the University. He pursued a career as a banker and financial consultant in Cleveland, Ohio, where he later died.

<sup>40</sup> Herbert married Ruth (last name unknown) and had three children, George, Barbara, Herbert. He was a banker in Philadelphia.

<sup>41</sup> Full name at death: Anne Dorothy Herzog Hope DeBaldo.

<sup>42</sup> George Herzog Obituary, *The Public Ledger*, 17 September 1920.



### Chapter III: The Decorative Art of George Herzog

The decorative painting of George Herzog is elaborate, colorful, intricate and personalized. In all structures that retain his work, at least half the surface area is covered with decoration, generally applied on a flat plaster surface. It is usually located on ceilings and walls. The form of decoration is usually an organization of geometric patterns in combination with floral and Classically-inspired scenes. Central medallions, borders and repetitive motifs are typical. Personalized designs incorporating free-hand painting technique and varying in size and character are fairly evident in almost every space that has a decorative treatment.

In historical buildings it is often difficult to determine who decorated the interiors. The possibilities include decorators, furniture makers, furniture sellers, antique importers, architects, or artisan studios and workshops. Since furniture makers and decorators were required to file for any professional licenses or permits, there are few records of accurate dates for work, and itemized costs of craftsmen's labor, materials and colors.

It is known that George Herzog did the decorative painting himself, as well as employing a staff of painters.<sup>43</sup> The work was most likely performed from a scaffold for long periods of time. It is possible that he mixed his own paints, but these items were available to him based on the presence of advertisements for a variety of paints and painting materials. Most of Herzog's decorative painting has retained its color brilliance despite the natural aging of the paints. In most surviving Herzog works there is not an extensive amount of "crackling" usually caused through the depolymerization of oil, evident on the existing surfaces.<sup>44</sup>

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<sup>43</sup> *Illustrated Philadelphia, Its Wealth and Industries*, (Philadelphia: Righter & Gibson, 1889), 119.

<sup>44</sup> F. B. Gardiner, *How to Paint Your Victorian House*. (New York: Samuel R. Wells, 1872) reprinted by the American Life Foundation, 1978.



## Reference Materials

A number of publications were available to decorative painters during the late nineteenth and early twentieth century. Typically the books took the form and title of instructional guides treatises and practical manuals with information describing design colors and technical processes. For the most part, illustrative material in the form of drawings, photographs, and/or colored plates accompanied the written text. The books ranged in price from \$2.00 to around \$5.00 each.<sup>45</sup> Most likely the best references for Herzog were those that concentrated on colored plates and provided individual sheets with patterns that could be copied or used for design inspiration. These publications included large format plates approximately 11" by 14", containing high quality, printed images with rich colors in a myriad of tones and patterns. Resources of note that may have been available to Herzog include the following: Owen Jones, *Grammar of Ornament*, New York (1851); Christopher Dresser, *Principles of Decorative Design*, London (1876); Charles L. Condit, *Painting and Painter's Materials*; London (1883); George A. Audsley, *The Practical Decorator and Ornamentalist*, Glasgow, (1892); Fred Miller, *Interior Decoration: A Practical Treatise on Surface Decoration With Notes on Colour, Stenciling and Paneling*, London, (1885). This impressive number and quality of reference material was supplemented with trade journals, periodicals, technical brochures and trade catalogues. The journals, and other periodicals were usually published monthly. Just like the books available at the time, subjects and articles in these publications focused on artistic concerns, but provided more current information.

Herzog was probably most familiar with *The Deutsches Maler Journal* (German Painter's Journal) published in Germany from the 1850s to 1890s. The publication provided a large selection of full scale geometric and naturalistic designs printed in black ink on thin sheets of manilla paper that were approximately

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<sup>45</sup> Buie Harwood, "Stenciling: Interior Architectural Ornamentation A Look at 1870-1930 with examples from Texas", *Journal of Interior Design Education and Research* (Spring 1986): 32.





24" by 22" in size. Most of the sheets contained three patterns per page, with individual code numbers for identification.<sup>46</sup> Also contained within the journal were richly printed color plates of ceiling designs with elaborate classical borders. Subscription to the journal over a period of a few years would have easily equipped Herzog with an abundant supply of materials from which to extrapolate ideas. The content of this journal was typical of decorative pattern material available at the time.<sup>47</sup>

A substantial number of trade magazines were also published in the United States beginning in the 1870's, adding to the previous mentioned items. These resources included: *The Painter's Magazine (and Coach Painter)*, (New York, 1886-1905), *The Western Painter* (Chicago, 1892), *Painting and Decorating* (Philadelphia, 1887-1894) *Decorator and Furnisher* (New York, 1882-98), *House Decorator* (London, 1880), and *House Painting and Decorating* (Philadelphia, 1885-1890).<sup>48</sup> These publications contained articles on some aspect of design and painting, advertisements for books and paint materials, news notes and selected witticisms and cartoons. Most of them were published on the East coast (many in Philadelphia) or in the Midwest, but they were circulated all over the country. Technical leaflets and brochures were advertised through the magazines at an average cost of about fifty cents each. Usually the focus of the flyer was limited to one technical topic explained in three or four pages.<sup>49</sup>

Trade catalogues were another valuable resource during this time of great interest in stenciling. The catalogues typically varied in size and cost, but covered areas of importance to the decorative painter, such as paint, paint materials, paint techniques and application, and stenciling. Stencils were in vast supply and could be obtained from catalogues such as *Stencil Treasury* (1895) and *Suggestions in*

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<sup>46</sup> I examined editions of *Deutsches Maler Journal* contained in the collection of the decorative painters L. W. & William Beck at The Athenaeum of Philadelphia. A grid had been drawn over the pattern sheets and pin holes were punched into the design. This suggested that these patterns had been placed on the wall and the design duplicated with a pounce.

<sup>47</sup> Harwood, 32.

<sup>48</sup> John Volz "Paint Bibliography." *Association for Preservation Technology*, Newsletter Supplement, Vol. IV (1985) : 39.

<sup>49</sup> Harwood, 34.



*Decorative Design* (1894).<sup>50</sup> Paint companies also provided information to the consumer. Selected pages of information in catalogue form could also be obtained from paint companies such as Sherwin Williams Company of Cleveland, The Alabastine Company in Grand Rapids and Sears, Roebuck and Company in Chicago.<sup>51</sup>

### Design and Color

Herzog probably used many resources in developing his designs. As exhibited in his scale renderings, the typical organization of a ceiling design included a repetitive border motif (usually a geometric pattern) and a central medallion formed through the interlocking arrangement of squares and circles. This revival of Roman design organization had been used in the 18th century by the English decorative painter Robert Adam. During the last half of the 19th century, it became the convention to think of walls as being made up of three basic elements: floor to dado or chair rail level; dado to picture rail or architrave level; and architrave to ceiling level including the cornice. Wall designs varied a little, and this characteristic organization of space was composed in tripartite color schemes. Motifs also varied, but typically the overall design was changed through scale, the combination of some basic motifs and the variety in color selection. Because of these several features, Herzog's work can easily be identified without written signature. In the examples of his work that remain, common motifs aside from the obvious German Renaissance themes, are stylized anthemion, vines, fans, fruit, flowers, garlands, classically-inspired scenes of mother and child, cherubs and animals including birds and swans.

Written descriptions and surviving renderings suggest that Herzog provided an individualized color palette for each room in a house by using a few colors that were prominently accented, giving an overall color statement to the

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<sup>50</sup> Ibid, 34.

<sup>51</sup> Ibid.



space. All values of a color were apparent, with strong contrast appearing in striped bands and gradations of color featured near the striped area. Some colored areas were represented in a flat, abstract design, usually visible when a stencil pattern was incorporated in the design, and others were characterized by a more three dimensional, realistic and contoured portrayal of the subject matter. Herzog preferred tints and shades to pure chroma. His range of colors was expansive with a concentration on the following hues that were typical of the period: salmon/pink, rust/burgundy, beige/creme, blue, forest green, gray, brown, yellow and gold.

### Stenciling and Materials

Most of Herzog's designs relied heavily on stenciling. This mechanical, decorative process allowed Herzog and his employees to execute a ceiling or wall decoration quickly. Stenciling is characterized by repetitive patterns conveyed in a flat, unshaded manner, with each pattern being a different cut and color. The block or solid stencil and the outline stencil (also known as infill painting or pounce) were the two types of stenciling that were commonly used to define pattern during the 1870's.

Stencils were made of leather (utilized most frequently before the mid-19th century) or oil cloth, heavy oiled manilla paper (made durable by numerous applications of shellac) and metals including brass, zinc or lead. Paper stencils, were the most common and easiest to use. The stencil plates were usually rectangular in shape. The size of the stencil was dictated by its use; the stencil was held against the surface either by hand or with push pins, the former method was quicker.

Herzog may have created his own stencils or ordered pre-designed ones that were available from numerous trade catalogues and he probably utilized a combination of purchased stencil patterns and original designs. By the time Herzog had a sizable studio, he hired people to cut his stencil designs which required considerable skill and practice. The necessary cutting tool was a sharp knife known



as a “clickers knife,” similar to that used by shoemakers. Most cutting was performed on the top of a sheet of glass, which allowed for a cleaner cut along the pattern edge<sup>52</sup>

Brushes used in the painting process varied in size, use, material and price. The brushes with a rounded body, called “fitches” were used; these 1/4” wide brushes made lines or stripes and others up to approximately 3” in diameter, were used for covering large open stencil patterns. The recommended size for most stenciling brushes was about 1 1/2” in diameter, with short bristles in a tapered or flat end. It was essential to have a wide variety in size, and an appropriate quantity of the most frequently used brushes, including one brush for each particular stencil pattern or color required on a given job. Brush prices ranged from about 50 cents each to around \$1.50 each, the expense varying with size and quality.<sup>53</sup>

During Herzog’s painting career, most stenciling was performed in one of two media: a water based paint, known as distemper, or an oil based medium. It was standard practice to use only one kind of paint on a job because the properties of the two did not react well when used together. An improper combination of paints would create an “alligator effect,” where the top layer of paint contracted and appeared to separate from the bottom layer, causing distinct ridges in the paint and an uneven surface<sup>54</sup>. The consistency of the paint was critical to the success of the stenciled product. The paint was placed in a shallow vessel so that the brush was not dipped too deeply and only lifted a small quantity of the medium. If the paint was too thin, it would run under the stencil plate, thus creating a blurry design. Sharp, clean edges and even spread of color were necessary to the appearance of the artistic creation.

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<sup>52</sup> Harwood, 36.

<sup>53</sup> Ibid,36.

<sup>54</sup> Information provided via telephone conversation with decorative painter Bernie Gruenke of Conrad Schmitt Studios Inc. New Berlin, Wisconsin. December 1991.





## Design Placement

The overall composition was directly affected by the choice of paint and the surface to be decorated, be it wood, plaster, canvas or paper.<sup>55</sup> Ultimately, the success of any stencil project depended on the planning of the composition and the selection of the designs made by the artist. Several design rules were common during Herzog's time. For example borders should correspond in size to the proportion of the room. A pattern should conform to the character of the room and contribute to the simple or elaborate quality of the room. Patterns should be used only when there are large expanses of surface to be decorated, free from window and door interruptions. The stronger colors are best used for smaller borders, and colors which harmonize with the wall area are better for large borders. The balance of the entire composition is important to a good layout. The straight lines should be accurately positioned and measured.<sup>56</sup>

The majority of Herzog's stencil decoration was applied to the walls and ceilings, with friezes and ceiling borders frequently the most ornamented areas. Specific suggestions were made in various publications concerning the placement of stencils in these areas; for example, "a stencil on the top of a lofty room must be kept much more open, and the several parts of the design must be bolder than if it were to be used in a dado."<sup>57</sup> "In the decoration of large halls, churches and theaters, it is important to keep the pattern bold and simple in construction."<sup>58</sup>

Decorated ceilings had been used with growing popularity in American houses since the 1840's. By the last quarter of the 19th century, taste makers decreed that even the simplest rooms should have some form of decoration, if only a crown molded cornice. Some critics advocated colored or patterned ceilings. The post-Civil War period brought rich arrays of painted ceiling decorations, ranging

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<sup>56</sup> Ibid.

<sup>56</sup> Harwood, 38.

<sup>57</sup> Fred Miller, *Interior Decoration: A Practical Treatise On Surface Decoration With Notes on Colour, Stenciling, and Panel Painting*. (London: 1885), 42.

<sup>58</sup> Ibid.



from cloud-borne cherubs to elaborate, interlocking geometric patterns and naturalistic borders. The stencil decoration applied to the wall coordinated with that used on the ceiling. The placement of patterns on the wall frequently included a frieze, a chair rail, and a dado. Small patterns were used on the lower wall and larger patterns on the upper wall. The dado was frequently divided into painted panels, framed with stencils along the perimeter, encompassing a plain field. The upper wall area would have a matching design, with detached stencils used at panel corners, along the perimeter panel edge, in the background and a band and divider stencils used in the panel field, or the entire upper wall area could be painted in an all-over stencil pattern to imitate wallpaper. The last decade of the century favored plainer wall areas with decorative frieze borders.

Herzog's placement of patterns on the ceiling area usually related to the concepts of style prescribed for wall decoration. A flat ceiling typically had a perimeter border with or without a center medallion, frequently organized around a geometric layout of motifs. Another variation Herzog used was an overall stencil pattern framed by an ornamental border. A beamed ceiling could have decoration between the beams or on the beams, depending on what was appropriate to the design statement. The main emphasis for the placement of motifs on the ceiling and the wall surfaces was dictated by what was accepted, what was appropriate, and what was good design. One of the most important aspects of the stencil design was the positioning of the "ties" that were used to hold the pattern together. It was essential that the tie "should form an intrinsic part of the pattern" and be unobtrusive and disguised, as this delineated the mark of a skilled designer.<sup>59</sup> The ties varied in width from about 1/8" to 1/4", but the space could be larger if the pattern were larger. Usually this area was blank and not filled in with extra paint, hence a noticeable separation of space between motifs. Intersecting lines were frequently incorporated into the pattern and used to position the ties, with the ties formed naturally by the point of intersection.

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<sup>59</sup> A. S. Jennings, *The Modern Painter and Decorator, A Practical Work on House Painting and Decorating*, vol II. (London: The Caxton Publishing Co., Ltd. n.d.), 107.



Herzog's designs for stencils were largely dictated by convention based on established rules. A few late 19th-century and early 20th-century publications suggested some of the appropriate choices available to the artist at the time. Patterns of roses and flowers were considered suitable for bedrooms and sun parlors. Leaf and flower designs were pleasing for dining rooms. Gothic motifs were the favorite for church decoration; Moorish patterns were suitable for dens and smoking rooms; and Classic designs with formal character were appropriate for living rooms, reception rooms, and public buildings.<sup>60</sup> Frequently the size of the space and the constraints of the architecture would dictate the character of the motifs Herzog employed.

Use of various stencil plates on any one job allowed for great flexibility in compositional arrangement. It was appropriate to either mix different plates or to use any one type individually on a job, depending on the space and area to be decorated. Also several plates could be used to form one design, requiring the artist to register each plate perfectly to insure a perfect joining of the colors. Usually stencil plates were used more than once, an acceptable practice as long as the end product was recognizably distinct in appearance. Pattern effects could be altered simply by changing placement, arrangement, color, and applied hand work. Two useful variations of this hand work include the blending of colors by gradation, and the highlighting of colors by the application of subtle white marks.<sup>61</sup>

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<sup>60</sup> Harwood, 39.

<sup>61</sup> Harwood, 40.



## Chapter IV: The American Decorative Artist

### Centennial Exposition

In 1876, the United States International Exposition was held in Philadelphia. The exposition displayed the achievements of the industrial era at a time when Philadelphia was the country's leading industrial city. It was the biggest exposition that had ever been held anywhere in the world, more costly than the Crystal Palace in London in 1851, bigger than the Paris Exposition of 1867 and Vienna Exhibition of 1874. It was a tribute, according to those who planned it, to "the unparalleled advancement in science and art, and all the various appliances of human ingenuity for the refinement and comfort of man" in the century since the United States were born.<sup>62</sup> On 236 acres of landscaped grounds, seven enormous buildings, together with many smaller annexes and exhibition halls erected by the States of the Union and by foreign governments, looked down on the Schuylkill River.<sup>63</sup> The repercussions of the Centennial on American taste were tremendous.

When the original building designs proved too costly, Hermann J. Schwarzmann (the son of Joseph Anton Schwarzmann), an engineer with Fairmont Park who had never designed a building, was sent to Vienna to study the 1873 Exhibition. On his return, he designed five of the exposition's buildings.<sup>64</sup> Americans were greatly influenced by what was exhibited and the effects lasted for at least a quarter of a century.<sup>65</sup>

The result was a wave of tastefulness. "There never was a time," wrote Clarence Cook in *The House Beautiful*, published in 1876, "when so many books written for the purpose of bringing the subject of architecture--its history, its theory, its practice, down to the level of popular understanding, were produced as

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<sup>62</sup> John Maass, *The Glorious Enterprise: The Centennial Exposition of 1876 and H. J. Schwarzmann, Architect in Chief*, (New York: American Life Foundation, 1973), 13

<sup>63</sup> Maass, 16.

<sup>64</sup> Ibid, 16.

<sup>65</sup> Russell Lynes, *The Tastemakers, The Shaping of American Popular Taste*, (New York: Dover Publications, 1949), 112.





in this time of ours. And from the house itself, we are now set to thinking and theorizing about dress and decoration of our rooms: how best to make them comfortable and handsome; and books are written, magazine and newspaper articles, to the end that a matter which concerns everybody, everybody may know what is the latest.”<sup>66</sup>

The Centennial Exposition provided George Herzog with a great deal of public exposure. He won two medals, one from the category of furniture, upholstery, wooden-weave baskets and one from the category of plastic and graphic arts. These metals brought Herzog a fair amount of fame and critical acclaim. All that is known of Herzog’s entries are the brief descriptions in the judges’ reports:

Awards:

Group 7, Furniture, upholstery, wooden-weave baskets

Kaiser & Herzog, parlor decoration,

Judges comments:

Commended for original design, perfection in style and correction of execution and detail.<sup>67</sup>

Group 27, Plastic and graphic art

Kaiser & Herzog, decoration by fresco

Judges report: commended for judicious assemblage of colors, delicacy of design, excellent taste in execution. Completed works, as well as designs are submitted.<sup>68</sup>

One judge’s comments on the decorative artists’ work in group 27 went as follows:

“I note also a medal to Messrs. Kaiser & Herzog of Philadelphia, for their happy exhibit of actual wall decoration and designs for the same.”<sup>69</sup>

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<sup>66</sup> Lynes, 116.

<sup>67</sup> Francis A. Walker, Ed., *United States International Exhibition 1876, Vol. IV, Reports & Awards, Groups 3 to 7* (Washington D. C.: Government Printing Office, 1880), 38.

<sup>68</sup> Francis A. Walker, Ed., *United States International Exhibition 1876, Vol. VII, Reports & Awards, Groups 21 to 27* (Washington D. C.: Government Printing Office, 1880), 58.

<sup>69</sup> *Ibid*, 58.



## James Windrim and the Masonic Temple, Philadelphia

George Herzog's first major commission in Philadelphia was the Masonic Temple designed by James Windrim (1840-1919) in 1868. It was the beginning of a collaboration between one of Philadelphia's most successful architects and its finest decorator. James Windrim was a Philadelphia native who had been a member of the first graduating class of Girard College in 1856. He then worked with the Scottish-born architect, John Notman. In 1867 he opened an architectural office at 129 South 7th Street, entered and won the Masonic Temple competition, so that at age 27 his prosperous career had begun. In 1871 he was appointed by the Board of City Trusts to be architect for the Girard Estate. Following the appointment, he designed a number of buildings for Girard College as well as various office buildings in Philadelphia. He was a member of the Masonic Temple as well as the Art Association when Herzog began receiving commissions to decorate the interior. In 1889 Windrim was made Supervising Architect of the U.S. Treasury, a position he held until 1891, when he returned to Philadelphia as Director of Public Works for the City. He remained in that position until 1895, he resumed private practice.<sup>70</sup>

Surviving correspondence proved that Herzog's relationship with James Windrim served him well in getting other work. Over the years, Windrim continued to correspond with Herzog, alerting him to commission opportunities as well as advising him on securing work. For example, in a letter from Washington D. C. dated October 29, 1890, James Windrim strongly urged Herzog to quickly complete quickly the designs for the Gothic Hall in the Masonic Temples.<sup>71</sup> Windrim's letter stressed that the pressure from other decorators was great and they know that the Temple's Art Committee had not approved a design for the Gothic Hall. This letter was written soon after Herzog's design for the Norman Hall had been approved by the Board of Directors.

Freemasonry had prospered in Philadelphia from colonial times, despite the

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<sup>70</sup> Sandra L. Tatman and Roger W. Moss, *Biographical Dictionary of Philadelphia Architects, 1700-1930*. (Boston: G. K. Hall & Co., 1985), 871.

<sup>71</sup> Collection of Mrs. Anne Herzog LaMotte.



rise of anti-masonic attitudes during the early 19th century. Philadelphia's "Free and Accepted Masons" had become so successful by the nineteenth century that their Temples, designed by some of Philadelphia's most prominent architects, were considered the city's major landmarks. By 1867 the second Chestnut Street Temple designed by Samuel Sloan and John Stewart and constructed between the years 1853 and 1855 to replace the Strickland designed Temple on the same site, was no longer large enough to house the many lodges that met there.<sup>72</sup> A decision was made to build another Temple, culminating in Windrim's design at One Broad Street, one of the world's greatest Masonic Temples.

The Masons held a competition in 1867 and selected Brother James Windrim, a 27 year old Freemason, as the winner. James Windrim's design was modeled on a medieval style known as Norman. This is reflected in the massive carved doorway that projects from the wall, the ashlar stone work, the fortress-like towers and the corbel tables and the round-arch decorated cornice under the roofline. It was the intention of the Masons to have the most substantial and complete Masonic Temple in the world and over time the large building proved to be the quite accommodating for the Masons' growing membership.<sup>73</sup>

Early in 1868, Windrim and the Masons signed a contract for the design and construction of the Temple.<sup>74</sup> The cornerstone was laid on June 24, 1868, and the dedication ceremonies were held in September, 1873. The cost of the building was over one million dollars. The decoration and finishing of the interior began fourteen years later and continued well into the 1890's. Windrim, as Chairman of the Art Association, continued to exert control over the complete design of the structure. The decorations were done under the auspices of the Art Association of the Masonic Temple. Pursuing the plans of the architect to their realization, it was

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<sup>72</sup> John Poppelier. "The 1867 Philadelphia Masonic Temple Competition", *Journal of The Society of Architectural Historians*, (December 1967): 279.

<sup>73</sup> Uncited newspaper article in Scrapbook, page 19, George Herzog Collection, The Athenaeum of Philadelphia. The scrapbook was compiled by Herzog himself (date unknown, most likely over many years) and contains a collection of newspaper clipping pertaining to Herzog's interiors. For the most part they are arranged in the order of publication, some articles contain citations most do not. The newspaper articles are from a various Philadelphia and New York City papers as well American papers published in German.

<sup>74</sup> Poppelier, 284.



the Association's desire to illustrate in a most elaborate manner the various orders of architecture in the different halls. The Masons considered the Philadelphia Temple to be unique and a brilliant record of Philadelphia as the "seat of Masonic Light" out shining all the Masonic Temples of Europe.<sup>75</sup>

Herzog, like Windrim, was a Freemason.<sup>76</sup> This fact along with Herzog's demonstrated skills were strong factors in his securing work at the Temple. However the exact details of how Herzog obtained the work are unknown, because no Masonic records concerned with particulars on how Herzog was commissioned to decorate the Temple rooms have come to light.

By 1899 Freemason Herzog had completed the decorations of Egyptian Hall, Ionic Hall, Corinthian Hall, Norman Hall, the Library and various hallways. In addition, he decorated the vestibules to the major halls without payment as his contribution to the work of the Art Association and the Temple.<sup>77</sup> The elaborate and comprehensive scheme for the interior decoration was originally arranged by the Art Association of the Temple, which was organized on October 22, 1887, "with the object of decorating and embellishing the various halls of the Temple, of giving them artistic, historic and Masonic beauty."

The first room to be decorated was Egyptian Hall. (See figure 3.) Completed in 1888, the decorations for Egyptian Hall had been designed and executed under the auspices of the Art Association by Brother George Herzog. The room was a gift of Brother William J. Kelly and dedicated to Brother Thomas R. Patton, Grand Treasurer. It was written of Herzog's work in the Egyptian Hall "few have the faintest idea of the time and labor bestowed by him in producing the Historical Art displayed in Egyptian Hall. So long as the Masonic Temple shall stand at the corner of Broad and Filbert Streets, Philadelphia, so long will the Historic Art developed in Egyptian Hall remain as a monument to the skill and

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<sup>75</sup> Uncited newspaper article, Herzog Scrapbook, page 19.

<sup>76</sup> Herzog was initiated into Freemasonry in Lodge No. 51 in Philadelphia, August 23, 1888. as stated in: *Memoirs of Lodge No. 51. Free and Accepted Masons of Philadelphia*, 1941.

<sup>77</sup> *The Keystone*, 7 November 1891. Masonic Editorial Notes. Herzog Scrapbook, page 24.





ability of Brother, George Herzog and the liberality of Brother William J. Kelly.”<sup>78</sup>

Egyptian Hall was the first evidence of the elaborate and beautiful work of the interior decoration of the Temple. (See figure 4.) It was considered a masterful reproduction of the art of the Nile. The Masons believed that Egyptian Hall represented a period in history in which their predecessors were supposed to be learned. The Hall was considered at the time to be the finest specimen of Egyptian architecture extant with twelve huge columns around the perimeter of the room, topped with capitals copied from Luxor, Karnak, Philae and other ancient Egyptian temples.<sup>79</sup>

The free standing columns are divided into sections containing ornaments that imitate those found in Egyptian Temples. The decorations include borders of reeds and rushes, a fluted frieze, the disc of Ra and other symbolic figures. Lotus flowers wrap around the bases of the columns, reed decorations appear on the cornices, and pyramidal designs complete the panels. Uraei, or sacred asps, with extended heads, stare at the viewer from all sides of the hall.

Herzog attempted archaeological accuracy in the decorations of Egyptian Hall. The scenes of domestic life, depicted on the walls were taken from the temples of the Old Empire and later sepulchers. Herzog’s color scheme included muted red, green and blues applied over the predominate olive background. The blue ceiling was adopted as suggestive of the heavens and was a in contrast to the rather complicated composition. The solar disk, the symbol of the Aten, the god of Akhen-Aten, complete with its life-giving rays was placed at the east end of the room.<sup>80</sup>

Ionic Hall was the next room to be decorated. (See figure 5.) The funds for the project were generated through the Art Association as well as members. The job took six months to complete.<sup>81</sup> This room is 75 feet long, 40 feet wide and 23 feet high and derived its name from the Ionic order used throughout by James

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<sup>78</sup> “Egyptian Hall,” *The Keystone*, 12 January 1888. Herzog Scrapbook, page 2.

<sup>79</sup> John C Yorston. “The Masonic Temple of Philadelphia,” *The Keystone*, 16 September 1905,3.

<sup>80</sup> Yorston, 3.

<sup>81</sup> Uncited newspaper article, Herzog Scrapbook, page 13.



Windrim. Herzog decorated the hall simply with no intrusions upon the classical outlines of the architecture. The desired effect was achieved by the use of subtle tones that permitted the architectural elements to remain in view. Ancient examples exhibited the use of primary and secondary colors to emphasis reliefs and to provide strong contrasts. The Ionic Hall's subtle color scheme was a departure from the understood methods employed by the ancient Greeks. Ionic Hall was not an attempt at archeological correctness, unlike the Egyptian Hall where the color and form of the architectural and decorative elements were of primary importance to the symbolism employed.<sup>82</sup>

No renderings survive of Herzog's original design for Ionic Hall. The only known descriptions of the Hall were published in newspaper articles written at the time of completion.

The room consisted of a cohesive blend of color and materials. The color scheme of the Hall appeared to have been composed around the carpet. The carpet pattern of a light yellow ground sprinkled with designs in light blues and yellow with a border of deeper blue and old gold enriched with palmetto ornaments and "walls of Troy" formed an important part of the Hall's color scheme. The platform was carpeted in a deep olive and the furniture was upholstered in blue and gold silk. The bases and volutes of the capitals of the ivory columns are in gold, the honey suckle ornaments and other relief were painted also in gold to accentuate the forms. The walls were light blue over which there was a silver stencil design covering half the height of the wall. The niches between the columns were painted a Pompeiian red. Eventually these niches were filled with the portraits of distinguished members of the Masonic fraternity. Three were in place at the time the Hall was completed.<sup>83</sup> Running around the entire room and forming the crowning feature of the order was the entablature painted in ivory, white, and delicate neutral tones with egg moldings and palmette ornaments in contrasting colors of gold. Instead of common chandelier, the lighting was composed of

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<sup>82</sup> Uncited newspaper article, Herzog Scrapbook, page 13.

<sup>83</sup> Uncited newspaper article, Herzog Scrapbook, page 14.



groups of gas and electric burners arranged around the columns on gold plated metal bands 10 inches wide. These bands were placed on the columns in line with the top of the silver wall diapering.

The ceiling presented the only symbolism attempted in the room. It was divided by beams into panels, with one large panel in the center and others of varying size surrounding it. The ceiling was marked where it joined the wall with four foot, white and yellow panels. The interior of the panels were light blue with classic ornaments in gold and blue. The middle compartment was various yellows with the center element being the sun and surrounding it a circle. Separated from it by narrow bands with delicate running ornament were Zodiac signs. These symbols were separated from the end panels by broad bands of classic ornament, which together with the spandrels formed at the angles were richly decorated in gold. At the end of the oblong were five panels containing the seal of Solomon and symbols of the planets.<sup>84</sup>

The Wilton carpets were made by McCallum & Sloan (location unknown) from designs by Herzog. The Horn, Brannan, Forsythe Manufacturing Company furnished the gas and electric burners, and John Wanamaker did the upholstering. The entire decoration and refitting cost an estimated \$6000.<sup>85</sup>

At the time of its opening Ionic Hall was considered by one writer to be one of Herzog's finest works to date. Ionic Hall was compared to Egyptian Hall and the contrast was said to represent the difference between the "brute force of the ancient regime and the fine precision and refined elegance of the more philosophical era."<sup>86</sup>

In addition to decorating the various Halls of the Temple, Herzog was commissioned to paint portraits of Grand Masters. These were painted on canvas and placed in the large stair hall. Edgar A. Tennis, was painted in 1902-1903, Samuel C. Perkins, 1905, Matthias Henderson, 1909, and William J. Kelly, 1909. (See figure 6.) Most were painted in evening dress standing in the ceremonial

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<sup>84</sup> Uncited newspaper article, Herzog Scrapbook, page 13.

<sup>85</sup> Uncited newspaper article, Herzog Scrapbook, page 13.

<sup>86</sup> Uncited newspaper article, Herzog Scrapbook, page 14.



location within the Grand Lodge room beside the pedestal and wearing the gold jewel of office.<sup>87</sup>

At the time Norman Hall was decorated, the Art Association was chaired by James Windrim. An estimated \$4000 was needed for Herzog to complete the decoration of Norman Hall. The funds were to be raised by the Lodges that used the Hall. In addition to painting the Hall, Herzog agreed to paint at his own expense the small hallway leading to Norman, Egyptian and Ionic Halls. By this time, Herzog's lavishly decorated rooms served as a drawing card to increase membership, which has grown by five thousand in a single year. Herzog's talents contributed largely to the Mason's desire for the Temple to become a perfect school of the principle architectural, artistic and magnificent embellishments of the different nations and ages.<sup>88</sup>

The single surviving rendering of Norman Hall depicts the northern elevation (floor, wall, ceiling and junior warden's throne). The design presented in the rendering represents what Herzog actually executed.<sup>89</sup> (See figure 7.)

Norman Hall, one of the smallest of the lodge rooms, measures 41 feet by 74 feet. (See figure 8.) Herzog created the feeling of a temple within a temple. The east and west walls were divided into three bays by broad piers with heavy arching and the north and south walls were similarly treated. The center bays of the east, south and west walls, have pedimented niches carried on short columns with foliated caps and supported on heavy corbels, thus forming a kind of throne, with appropriate symbols over the places of the master and wardens.

Norman Hall is divided on all four sides into five spaces, the piers between supporting broad arches and corbels, from which rise curved braces supporting heavy timber beams of the ceiling, crossing each other at right angles and dividing it into twenty-five panels. These panels were painted a deep blue and were traced in colors and with a gold outline on an intertwining ornament of the type associated with Celtic designs. The center spaces on the east, north and south walls, as the

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<sup>87</sup> Uncited newspaper article, Herzog Scrapbook, page 15

<sup>88</sup> *The Keystone*, 25 October 1890. Masonic Editorial Notes. Herzog Scrapbook, page 18.

<sup>89</sup> The George Herzog Collection, The Athenaeum of Philadelphia.





stations of the master and his assistants, are emphasized by a raised dais, and symbols appropriate to their offices. The room contains a hard wood wainscot, about three feet in height, which serves to offset the painted walls and the richly carpeted floor. The piers not occupied by windows are painted dark olive and richly decorated with interlace work inspired by Celtic missals.<sup>90</sup> The pattern is the same as that contained in the ceiling panels. Six panels larger than life contain figures. Each figure is executed in a conventional manner and dressed in costumes of medieval Western Europe. The figures have draperies outlined and shaded with gold and each figure holds the working tools of the Freemason: the compass, the square, the rule, the level (or trowel), the plumb and the setting maul. Painted on a gold mosaic background, the figures are framed by a raised border containing chevron and dogtooth, richly colored and gilded, forming the outside border of the picture.

The ceiling panels are made by what appears to be timbers supporting the wooden arches but are really grained plaster elements. The entire ceiling design is constructed in plaster which is intended to give the illusion of a heavy timbers and supporting braces. Herzog's illusion of load bearing structural elements is articulated especially in the decorated spandrel panels, billet molding and nail head ornaments that appropriately mark the junction of walls and ceiling. The panels of the medieval-style ceiling are painted deep blue with those portions outside of the ornament painted chocolate brown. The decoration consists of alternating patterns of ornament usually found in ancient Celtic manuscripts. These ceiling decorations are rendered in various shades of primary colors and highlighted in parts with silver and gold.<sup>91</sup> Lighting was provided by sixteen brackets of antique brass, one located in alignment with the center of each pier.

The floor was carpeted with a heavy pile rug surrounded by a border in deep red, the design being patterned after the tile work of the period represented. The carpet has a background of deep greenish-blue with figures in gold shades with

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<sup>90</sup> Uncited newspaper article, Herzog Scrapbook, 22.

<sup>91</sup> Uncited newspaper article, Herzog Scrapbook, 20.



red and black. The furniture consists of massive chairs and benches that incorporate the medieval-style Hall's predominate architectural element: the arch. The wardens' thrones imitate the arched and pedimented architectural elements of the room and were upholstered in dark brown leather.

After the completion of Norman Hall, the Art Association president, Clifford P. MacCalla noted Norman Hall more than any other Hall, a unique and individual expression that was "distinctly Masonic."<sup>92</sup>

In addition to decorating Lodge Halls, Herzog was commissioned to decorate less significant and accessible areas of the Temple. In August, 1895, a separate contract agreement was made between Herzog and the Masonic Temple to complete decorations on the first floor. This arrangement included the main hall, corridors, and stairways. (See figure 9.) At the same time, he was contracted to decorate the Grand Master's rooms, the Grand Treasurer's and Grand Secretary's offices and the Grand High Priest's room, all were to be completed by September, 1895. The decorations were simple stencil designs composed of yellow, blue, terra cotta, aluminum and gold.<sup>93</sup>

The Art Association chose Herzog's design for the Temple's Library Hall after many designs were submitted.<sup>94</sup> (See figure 10.) Herzog's scheme was the most expensive as well as the most artistic and symbolic of Masonry. The funds were raised by former Grand Master William Kelly, who some years previously had covered the expense for the Egyptian Hall.<sup>95</sup>

The Library Hall in the southeast portion of the ground floor of the temple is approximately 60 feet long by 40 feet wide. The surface of the wall is divided equal parts and marked off by high, round arched doors and windows. A heavy beam, supported by two pairs of columns divides the ceiling, and each half was further subdivided by lighter beams into sixty-six coffers. A paneled frieze is supported on a series of small arches and extends around the hall, while double

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<sup>92</sup> Uncited newspaper article, Herzog Scrapbook, 25.

<sup>93</sup> *The Keystone*, August 3, 1895, Herzog Scrapbook, 38.

<sup>94</sup> The name of the other competitors for the Masonic Temple Library commission is not known.

<sup>95</sup> Uncited newspaper article, Herzog Scrapbook, 38.



pilasters marked the divisions on the wall. The beams, the column pedestals, the wainscoting, and the entire woodwork in the hall is walnut. The design of the room lent itself to extensive decoration with a multitude of flat surfaces.

Herzog chose to decorate the library in the Byzantine style. Twenty allegorical figures flanked each of the ten arches around the room. The virtues of education were illustrated on the north wall; the sources of natural happiness on the south wall; depict types of ancient cities of learning and culture were depicted on the east and west walls. The figures were painted on a combination of gold and silver shading into a dull gray and green tone. This treatment serves to set off dramatically the figures.

Corinthian Hall was last room in the Masonic Temple that Herzog decorated. There are more known rendering for Corinthian Hall than for any other Herzog work. Four rendering exist, as well as preparatory sketches for the Hall.<sup>96</sup> These rendering illustrate portions of the Hall's four elevations as well as the ceiling design. (See figure 11.) The thumbnail sketches were done in ink and resemble the finished rendering. (See figure 12.) Completed in 1903, it was the hall where the Grand Lodge met. The room is 105 feet long, 51 feet wide and 50 feet high. (See figure 13.) The Hall was considered to be the "finest lodge room in the world."<sup>97</sup> Herzog strictly conformed to the Greek Corinthian order. The fluted columns and capitals were based on those at Lysicrates in Athens.<sup>98</sup> The caryatides which support the paneled ceiling in the apse at the east end of the room were based the Portico of the Caryatides on the Erechtheum in Athens. The seats on the circular platform are in accordance with those found in the ancient Theater of Dionysus, also in Athens. The various figures in the bas relief medallions over the entrance and on pilasters were taken from antique Greek coins and medallions.<sup>99</sup> The sixteen mural paintings in the panel of the large frieze which encompasses the room are copies of fragments from antique Greek temple ruins.

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<sup>96</sup> George Herzog Collection, Masonic Library and Museum of Pennsylvania.

<sup>97</sup> Yorston, 4.

<sup>98</sup> Ibid,4.

<sup>99</sup> Ibid.



The Masonic Temple was the first large “public” building on Center Square; construction did not start on the Square’s most prominent building, Philadelphia City Hall, until 1872 and that structure designed by John MacArthur, Jr., was not substantially complete until the 1890’s. Philadelphia’s Masonic Temple exhibited the talent of twenty-seven year old James H. Windrim and thirty-six year old George Herzog. The collaborative effort that resulted in the design and decoration of Philadelphia’s Masonic Temple came at the beginning of two careers that continued to grow into large, important and successful practices.

### The Union League of Philadelphia

The Union League was founded in 1862 as a semipolitical organization of business men and civil leaders who pledged “unqualified loyalty to the government of the United States and unwavering supports of it measures for the suppression of the Rebellion.”<sup>100</sup> In this effort they raised a half million dollars and 10,000 volunteers for the Civil War’s battlefields. By 1865 , The League had a membership of several thousand. The club house of The Union League was one of the few buildings erected in Philadelphia during the Civil War.<sup>101</sup>

The Union League was designed by John Fraser in 1864-65. Fraser, (1825-1906), practiced architecture successfully individually and in partnerships. In 1867, he helped form the influential firm of Fraser, Furness and Hewitt. Four years later he served as Acting Support Architect of the U.S. Treasury in Washington D.C. While in Washington Fraser designed several residences. By 1889 he returned to Philadelphia, where he remained the rest of his life.<sup>102</sup>

Located on the southwest corner of Broad and Sansom streets, the brick building with brownstone trim is notable and early Philadelphia example of the Second Empire. The structure is two and one-half stories on a raised basement,

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<sup>100</sup> Richard Webster, *Philadelphia Preserved, Catalog of the Historic American Building Survey* (Philadelphia: Temple University Press, 1976) 113.

<sup>101</sup> *Ibid*, 113.

<sup>102</sup> Tatman and Moss,281.





with mansard roof, central Corinthian porch with curved double entry stairway, a square tower, and central hall plan.

In 1866 the interior of The Union League burned and was remodeled by architects James Windrim, Theophilus Parsons Chandler, Jr., and Charles M. Burns until 1889. Herzog is credited as the decorator.<sup>103</sup> Herzog, a member of the Union League, painted without charge the panels on the frieze of the Flemish Renaissance Room.<sup>104</sup>

A design of the Library ceiling, the Banquet Room ceiling and the Restaurant are the three known renderings for the interiors at The Union League. The Library ceiling, 1881-1882, was a geometric design, composed of many Egyptian revival style motifs. (See figure 14.) The rendering illustrates one-quarter of the square ceiling with the central sectioned-octagon outlined entirely. (See figure 15.) The design was composed of muted brown, olive, yellow and blue. The geometric composition is decorated with scrolls and leaves. In a triangle at the corner of the design is a profile of an Egyptian Pharaoh. This is similar to the idea behind the Egyptian Hall in the Masonic Temple to be discussed earlier in this chapter. The design of the Banquet Hall is a complicated geometric design composed of varied colors and patterns. (See figure 16.) This exquisitely rendered design illustrates the strength of Herzog's technical ability and his ease with using many patterns. The rectangular ceiling design is composed of both geometric and free form organic shapes. (See figure 17.) Around a central Moorish style medallion are smaller, more geometric, star-like medallions. They are tied together by ribbon-like borders. Within these borders are an assortment of patterns, ranging from blossoming branches to small shaded squares. The color scheme varied from

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<sup>103</sup>Ibid, 147.

<sup>104</sup> Uncited article in Herzog Scrapbook, 25. The article's main story is the re-election of former Philadelphia Mayor Edwin Fittler as the Union League President. Fittler served as President in 1891 and 1892. While Fittler was mayor he communicated through James Windrim his interest in having Herzog decorate his office in the new City Hall. This account is described later in the Philadelphia City Hall section. Herzog also completed a design for Fittler's residence at S.W. 16th/Walnut Street. The rendering of the hall decoration is at The Athenaeum of Philadelphia. It is composed of wall and ceiling design that was composed of an exotic assortment of palm fronds and blossoming trees, all placed out doors against the outline of an crenelated castle. The predominate colors were green and blue.



deep red and orange outlined in gold to light yellow and blue. The Restaurant ceiling was a Japanesque design composed of a center medallion encircled with flying storks. Within smaller bordered medallions were depictions of other wild animals: a duck, fish and bird. The ceiling was bordered with an “oriental” geometric design that was entwined with cheery blossoms. Also prominent in the design were exotic flowers and fans made of feathers.

### The Liederkranz

Throughout his career, Herzog’s connection with his German background never ceased. He continued to paint the classical style he was taught and received many commissions from German organizations and individuals of German descent.

The German singing societies were important components in larger German-American communities. The societies had begun to develop in New York and other American cities in the late 1840’s, they flourished particularly in the 1870’s and ‘80s and their popularity continued until the First World War. They gave public concerts at which familiar German songs were performed. During this period interest in German music, drama and literature among German-American communities was strong.<sup>105</sup>

The Liederkranz (Wreath of Songs), founded in 1847, became New York’s foremost German singing society. In 1881, the society selected a design submitted by Hermann J. Schwarzmann and William Kuhles for a new clubhouse on East 58th Street. The plot measured 125 feet on 58th street and about 100 feet deep. The building was in the German Renaissance style and was three stories high with a generous ground floor. The street facade was divided into a slightly projecting central mass containing the main entrances with superimposed, iron balustrade balcony and two symmetrical sideways. The primary building materials were brownstone and brick with terra cotta other elements including iron ornamentation,

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<sup>105</sup> Billigmeier, 123.



a heavy metal entablature and a metal cornice.<sup>106</sup> It featured a grand ballroom, a monumental double staircase, an old German wine saloon and other club rooms. The second floor was the centerpiece of the building: the concert hall or grand ballroom decorated by Herzog. The room measured 100 feet long, 65 feet wide and sat 1,200. It was used for the Society's concerts as well as dancing. The room was decorated with murals, large mirrors and crystal chandeliers. The various figures and groups of symbolic characters which ornamented the walls were highly effective in design and execution, some of them suggested musical subjects and others recalled the personages associated with musical literature. According to an eye-witness, when the hall was electrically lit the effects were "remarkably brilliant and beautiful"<sup>107</sup> These decorations were completed in 1886 and cost \$15, 000. The Liederkranz moved to smaller quarters in 1950 and, after serving as a television studio, their original building was razed in 1964.

Only one rendering of a wall panel survives from Herzog's design of the ballroom.<sup>108</sup> (See figure 18.) More complete views survive in photographs of the room.<sup>109</sup> (See figure 19.) The grand space was decorated throughout. Herzog's designs followed the architectural details of the room. The room consisted of an arch with a pedimented panel above and this pattern was repeated around the room. Where the arch did not serve as a doorway, it was surrounded by molding and its interior space was decorated with an ornate arabesque grill design. Surrounding the arch were molded plaster crests and allegorical figures playing musical instruments. Painted within the pediment was a man armed with a sword seated at a table while being offered refreshment by a fair maiden. Both figures are costumed in Renaissance period clothing. The symbolism of this scene is lost. Perhaps the man has just returned from battle. The plaster work and the painted decoration were

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<sup>106</sup> *History of the Liederkranz of the City of New York: 1847 to 1947 and of the Arion, New York*. (New York : The Drechsel Printing Co., 1948), 15.

<sup>107</sup> *The Mail and Express*, New York, 25 July 1887, as found in Herzog Scrapbook, 45.

<sup>108</sup> The Herzog Collection, The Athenaeum of Philadelphia.

<sup>109</sup> *History of the Liederkranz of the City of New York: 1847 to 1947 and of the Arion, New York*. (New York : The Drechsel Printing Co., 1948).



superimposed to give a the illusion of complete relief decoration. Herzog utilized a multi-colored palette. The patterns of the lower portion of the design were rendered in flat colors of green and blue outlined in black. Toward the ceiling the design became lighter, the painted architectural features were decorated with blooming plants and jewels. At the top of the design the background fade to light blue that gave the impression of the open sky. The realistic aspects of the decoration, the painted decoration resembling architectural decoration, and the design culminating with the sky, all served to bring the feeling of the outdoors into a large interior space.

### The Residences of P. A. B. Widener (1887), William Elkins (1890) and William Kemble (1890)

By the late 19th century George Herzog's work was firmly associated with upper class taste. His commissions for the most prosperous members of Philadelphia society suggest his work greatly appealed to the nouveau riche. One could almost say that this was the peak of his visibility as a decorator.

Peter A. B. Widener, William L. Elkins and William H. Kemble formed a powerful triumvirate, that dominated Philadelphia's political, banking, and street railway world during the late 19th century. Their careers read like Horatio Alger stories because they rose from modest beginnings until they were ranked with the millionaires of the day and their generation. Within a few years of one another, these three notable men, who were the guiding forces of the local transportation, system constructed three brownstone buildings in different parts of Philadelphia. Herzog was commissioned to decorate the entire interiors of each house.

Widener was a developer of the street railway syndicates in Philadelphia and Chicago and a philanthropist. He was one of the great patrons of the arts in America, ranking in a class along such men as J. Pierpoint Morgan, William Randolph Hearst, and Andrew Mellon. Widener erected an eclectic styled house designed by Willis Hale at the northwest corner of Broad Street and Girard Avenue.





Kemble built a home designed by James Windrim on Green Street not far from Fairmount Park, at a time when that street was considered one of Philadelphia's finest residential neighborhoods. Elkins constructed his palatial home on Broad Street just above Girard Avenue. He was unable to obtain the properties at the corner of the avenue, this forced him to build on a triangular lot and extend his house north to Stiles Street.

### The Widener Mansion

The Widener mansion was considered to be one of the grand mansions built in the North Broad Street enclave of the Nouveau Riche. It was the most expensive and lavish of its era in Philadelphia, representing the values of a generation that conspicuously consumed to impress commercial prowess. "It was the crowning jewel in the diadem that was North Broad Street., and a worthy monument to the value system that created the gilded residential suburb."<sup>110</sup>

The mansion was designed by Philadelphia architect Willis Hale (1848-1907). Hale had worked in the office of Samuel Sloan and John MacArthur before starting his own practice in 1876. Hale worked in private practice the rest of his life, designing a many of Philadelphia's major office buildings and banks. In addition, Hale designed a number of residential buildings for speculators such as William Weightman as well as individual homes, such as the Widener Mansion.<sup>111</sup>

The Widener Mansion, constructed in 1887, was 53 feet wide by 144 feet long in dimensions and was four and a half stories high on a raised basement. There was a hipped roof with four Flemish cross-gables, ogee conical roofs on corner bays, curvilinear walls, and a curved double entry stairway. The central-hall plan house also had a massive rusticated and all four facades contained carved stone decoration. The arched entrance on Broad Street was very large and imposing, with the bay windows, extending from the first to the fourth stories on each side of

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<sup>110</sup> In less than a decade, the house and its location were sufficiently old-fashioned. The Wideners moved to an equally palatial mansion in the suburbs. The Broad street house was given to the city to serve as a library in 1899. *Philadelphia Bulletin*, April 21, 1937.

<sup>111</sup> Sandra L. Tatman and Roger W. Moss, *Biographical Dictionary of Philadelphia Architects, 1700-1930* (Boston: G.K. Hall & Co., 1985), 325.



the house. An article written at the time of the mansion's completion, stated that "The result is an interior that is artistic in an eminent degree, and a house that is harmonious and symmetrical throughout in which the carpets do not swear at the ceiling nor the walls clash in color or design with the furniture or draperies."<sup>112</sup>

Herzog, was responsible for the decoration of the entire interior, most likely without budgetary restraints. A substantial portion of the interior decoration included furniture built into the house, brownstone walls laid in opulently carved masses and spectacular murals. The carved and inlaid entrance opened onto a rich stair hall whose walls were embellished with alabaster and bronze. Herzog's scheme of decoration gave each room a distinct character. Herzog infused "sentiment, if not poetry, as well as art feeling, into wood and stone and glass and fabrics and color," and created a scene that was "instantly to the eye and mind the suggestion of and association of a grand house." According to one critic the house conveyed, "stateliness and sociability in its hall, cheerfulness and sociability in its reception room, elegance in the parlor; tranquility in the library; domesticity in the family sitting room; hospitableness in dining hall and repose in the sleeping chambers." Reportedly, Herzog was given free rein and Widener demanded no changes. Thus Herzog's design was accomplished according to his wishes and the end result was "a household interior that is a series of pictures as artistic as anything on canvas."<sup>113</sup>

After the Widener Residence was completed, Herzog and Mr. Widener remained friendly. This friendship is best illustrated in one of two known letters in which Widener wrote of his respect and admiration for Herzog's talent. In a letter dated November 1, 1894, Mr. Widener wrote to his friend John D. Crimmin on the behalf of George Herzog. Widener referred to Herzog "as one of the ablest men in his line of business." The recommendation added that Herzog was "a man of strict integrity" and "would not only fulfill his contract to the letter but would go beyond it in order to improve the final product."<sup>114</sup>

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<sup>112</sup> Uncited newspaper article, Herzog Scrapbook, 5.

<sup>113</sup> Uncited newspaper article, Herzog Scrapbook, 5. All quotes used in this paragraph are from this article.

<sup>114</sup> Letter in Herzog Collection at The Athenaeum of Philadelphia.



The only rendering yet found that can be attributed to the Widener Residence is of the banquet room or dining room. (See figure 20.) It was the centerpiece of the residence, both from an architectural and decorative point of view. It was created at a time when entertaining at home had grown in popularity and had become a “symbol of the elegance and richness of modern life.” It was this interest in hospitality and convenience that made the dining room one of the most important considerations in a house.<sup>115</sup>

The grand, immense dining room, was thirty-two feet square and twenty-two feet high with pocket doors that gave a clear view of the room’s spacious proportions. (See Figure 21.) The design was German Renaissance. The room appeared to be centuries old and exuded “medieval dignity and calm elegance.”<sup>116</sup> The design scheme focused on an elaboration of detail and variety of finishes. The wood work consisted of paneled wainscoting seven feet high and divided into bays by pedestals that supported carved pilasters which carried a continuous cornice around the room. From the cornice stretched ribs bending around the cove and connected with a system of coffered panels in the ceiling. The murals gave one the feeling of looking out onto a 17th-century German landscape. It was as if Widener wished to escape his own time, to the quietness of a less predatory age. Beyond the dining room was the gallery which housed the family’s art collection.<sup>117</sup>

The room was illuminated by electricity from eight oxidized silver fixtures that were mounted at the wainscot’s cap. According to the newspaper article, “when all these are lighted the banquet hall is flooded with a brilliancy that brings out every line of its splendid carvings and every part of the exquisite wall paintings in tapestry effect.”<sup>118</sup>

A prominent architectural feature in the room was the carved marble fireplace with upholstered leather seats on each side. Above the mantel was a thin slab of Mexican onyx which filtered light, softly showing the brilliant veins.

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<sup>115</sup> Uncited newspaper article, Herzog Scrapbook, 8.

<sup>116</sup> Ibid, 8.

<sup>117</sup> Widener’s art collection now forms the cornerstone of the National Gallery of Art in Washington, D. C..

<sup>118</sup> Uncited newspaper article, Herzog Scrapbook, 8.



Immediately over this was a painted glass panel executed in the Royal Art School of Munich, Bavaria, representing “a family group.” Herzog’s utilization of the German window illustrates that in 1887 his ties with Germany and his native artisans remained unbroken. He may have traveled to Germany to commission this work.

The most obvious and prominent element of the banquet hall was the minstrel’s gallery which hung over the entrance from the hall. The elaborately carved element as seen in the old world, enhanced the picturesque quality of the room as well as formed a vantage point from which to view the conservatory.

Opposite the fireplace was a built-in sideboard, containing a silver vault. The sideboard was combined with the window above it by the richly carved pilasters and other decorative elements that were in keeping with the large room. The sideboard was covered with silver, and cut glass and rich china filled the crevices and shelves of the spaces between the pilasters above.

There were ornamental cabinets built into each of the four corners of the room, containing examples of cut glass, along with decorated china that produced brilliant effects seen through the beveled glass panels of the doors. The walls above the wainscoting were painted with scenes typical of the seasons and were painted by Mr. Herzog himself. According to the written description some of the figures were portraits of members of Mr. Widener’s family.<sup>119</sup> The effect was described as “tapestry,” most likely alluding to the tightly rendered figures and Herzog’s rich palette. The ceiling cove was treated in such a manner to produce the effect of stamped leather, while the center of the boss was painted in imitation mosaic on a gold background. The floor was laid in wood mosaic and covered with a very large rug; the center was blue-gray and the border was composed of Flemish designs that complimented the furniture coverings.

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<sup>119</sup> Uncited newspaper article, Herzog Scrapbook, 8.





## The Kemble Mansion

The Italianate style favored by wealthy industrialists of the late 19th-century was chosen by William Kemble as an demonstration of his financial and social position. Kemble was the Secretary of the Treasury for the State of Pennsylvania and in charge of all transportation for southeastern Pennsylvania.<sup>120</sup> This house was constructed in 1890 and is the only surviving mansion of the three magnates. It is three stories, is four bays across, and the facade is cut brownstone. The main entrance, high above the street grade is the building's focal point, flanked with by a pair of fluted Corinthian columns topped by a balcony. The building is dramatically placed on a corner lot and dominates the space around it.

The architect responsible for the design of the mansion is unknown but records indicate that James Windrim designed a portion of the decoration.<sup>121</sup> It is known that Windrim completed plans for the decoration and wood work of the parlor and sitting rooms, all done in rosewood paneling work relieved in gold ornamentation. The estimated cost of Windrim's decorative work was \$20,000. Although little documentation exists to illuminate Herzog's involvement in the decoration of the mansion, he was responsible for the a portion of the interior decoration. It is known that Herzog was decorating the Masonic Temple's Norman Hall at the same time he was working on the Kemble Mansion.<sup>122</sup> It is possible that James Windrim and George Herzog collaborated on the decoration of an interior. Two of Herzog's surviving renderings can be attributed as the Kemble mansion.<sup>123</sup>

Herzog's design of the ceiling of the rear hall exhibited the same feelings of old world 17th-century Germany as the paintings of the Widener mansion. (See

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<sup>120</sup> Kemble only lived in his house at 2200 Green Street for one year. After his death the house was sold to the Bergdolls. Currently the house is owned by Ms. Zukarian. The author has not been able to gain entrance to the house but according to paintings conservator Steven Erisoty, whom has treated some of the house's interior finishes, much of the original decoration survives despite neglect and fire damage.

<sup>121</sup> *The Philadelphia Real Estate Record and Builder's Guide*, Philadelphia Vol. V, no. 32. August 13, 1890.

<sup>122</sup> It was also published that Herzog found Mr. Kemble not to be the "ogre", the newspapers made him out to be. Uncited newspaper article, Herzog Scrapbook, 14.

<sup>123</sup> The notated rendering for the Kemble Mansion library is part of the Herzog Collection at The Athenaeum of Philadelphia. The rendering of the ceiling of the rear hall is part of The Mrs. Anne Herzog LaMotte Collection. The author has not seen the actual interior, thus these renderings were attributed to the Kemble Mansion based on interior photographs of the Mansion on file at the Philadelphia Historical Commission.



figure 22.) The multi-paneled ceiling was divided into irregularly shaped areas with complex stenciled patterns. (See Figure 23.) Among the panels was a large roundel painted in a Raphaelite style, showing a mother seated on a bench with her children around her. The group symbolized domesticity, the nurturing home, and family. The painting is rendered in such a way that it might contain portraits of the Kemble family. The panels are sky blue which recede behind the applied brown and gold stencil work. This technique gave the ceiling the appearance of an intricate lattice beneath an open sky. The library decoration is of Moorish origin. (See figure 26.) The ceiling design was composed of a central geometric medallion and perimeter borders. These designs consisted of a lacework of arabesque decoration, carried out in delicate colors, with symmetry and rhythmic order. The walls were painted to give the illusion of an arcade with slender, delicately ornamented columns that supported decorated arches. Below the arcade at the wainscoting level was a solid band of color indicating a low wall. By combining the rendered architectural elements with the predominately blue and silver color scheme, Herzog created the illusion of an courtyard or outdoor space within four walls. The overall composition is reminiscent of The Alhambra Palace (1354-91) in Granada.<sup>124</sup>

### The Elkins Residence

Elkins, the street railway magnate built a magnificent brownstone residence at 1218 N. Broad Street, the southeast corner of Broad and Stiles Streets in Philadelphia. The completion of the Elkin's house was an addition to Philadelphia's list of handsome and costly residences. The mansion was considered to be the most expensive residence built in Philadelphia, costing an estimated one million

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<sup>124</sup> Herzog's involvement in the creation of other interior furnishing of the Kemble Mansion is unknown. Written descriptions state that the house contained elaborately carved woodwork and furniture created exclusively for it. The woodwork as well as the furniture was carved with Germanic and Italian motifs. A theme with cherubs was used in the master bedroom, with the motif used on the ceiling, mantelpiece carvings and furniture. The house was lit by gas sconces and chandeliers. Sculptures of the Beaux Arts style were on view among the rooms, as well as a collection of classic books bound in leather. It is unknown if Herzog had a hand in the design of the stained glass windows on the side bays. They were created in a style reminiscent of the work done by the Tiffany Studio. Uncited newspaper article in Herzog Scrapbook, 16.



dollars. It was the last of the houses to be completed designed for the three wealthy men, all associated in the management of street car railways in Philadelphia and other cities.

The Elkins mansion was designed by Philadelphia architect William Powell (1854-1910). Powell worked with the Pennsylvania Railroad in the Office of Engineering of Buildings and Bridges. Powell was most noted for his work while serving as second assistant to John McArthur, Jr. on the construction and design of Philadelphia City Hall. In 1881, returned he returned to the Pennsylvania Railroad. He was elected Architect for the Philadelphia Building Commission and remained the City architect until retirement in 1909. While working for the city, he supervised the completion of City Hall and designed a number of small structures, such as firehouses.<sup>125</sup>

The Renaissance style mansion was constructed in 1890 of brownstone, and stood on an granite terrace elevated eight feet above Broad Street. On a triangular shaped lot the house ran 210 feet along Broad Street and was 160 feet deep; at the narrow end it was 65 feet along Ontario Street with a width of 15 feet. The house contained approximately 36 rooms and was four-stories high. The main entrance portico was recessed between two wings of the front elevation.<sup>126</sup>

The interior was elaborately decorated. Each of the main rooms was in a different style. Herzog, was responsible for the decoration of the entire interior, most likely with an unlimited budget. It appears that Herzog was given complete control over the interior decoration. A substantial portion of the interior decoration used opulent materials and contained spectacular murals. Many of the wall were carved and inlaid and embellished with alabaster and bronze. As he did in the Widener Mansion, Herzog's decorative scheme gave each room a distinct character. Out of wood and stone and glass and fabrics and color, Herzog created a setting that suggested a palace.

The elaborately furnished main hall was considered to be the grandest

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<sup>125</sup> Tatman and Moss, 621.

<sup>126</sup> Uncited newspaper article, Herzog Scrapbook, 26.



portion of the house. Here the great wealth of the owner was most evident with the display of his vast European painting collection. The German Renaissance style cortile was 47 feet 6 inches in length and 32 feet in width and a height of 41 feet 6 inches. The grand space contained a carved wooden gallery at the second floor level, 7 feet 6 inches wide that extended around the hall and served as a corridor the north part of the mansion.<sup>127</sup> In the cove above that gallery Herzog painted a scene of men and women seated upon a balcony dressed in silk and velvet period costumes. The figures painted against a deep blue sky, were “carrying on ceremonious flirtations to the music of guitars and mandolins.”<sup>128</sup>

The dining room was Romanesque in design with heavy oak wainscotting and large beams supporting the paneled ceiling. The color scheme of the room was black and silver. Around the ceiling of the dining room set into the wainscotting and forming a frieze were painted scenes of an old English stag and wild boar scene. This dynamic composition captured the moment when the animal is about to be slain by the hunter. Surrounding the action were other hunters and their horses, all reacting to the event taking place. (See figure 25.) Other scenes painted around the room included a monastery courtyard and night scenes painted in somber colors.<sup>129</sup>

The Corinthian style parlor contained classical Siena marble columns. The color scheme of the room was gold, white and blue. Herzog’s ceiling design was composed of a geometric design in gold on a ivory background.

The portion of the house which Mr. Elkins considered his den was the smoking room. This comfortable room was decorated in the Moorish style. Over the mantel and fire place was a mural that depicted the rooftops of an Eastern town with its graceful minarets and domes. The tower of the mosque in the distance was, outlined against a deep blue sky. In the foreground were a number of doves fluttering around a vase of blooming rose. The ceiling of the smoking room was decorated with a design in silver and gold arabesques upon a light bluish-green

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<sup>127</sup> Uncited newspaper article, Herzog Scrapbook, 26.

<sup>128</sup> Uncited newspaper article, Herzog Scrapbook, 30.

<sup>129</sup> Ibid.





ground.<sup>130</sup>

### Young Maennerchor Hall

Having a firmly established business among his fellow countrymen, Herzog accepted a commission by The Young Maennerchor Society to decorate the auditorium of the building, located at Sixth and Vine Streets in Philadelphia. Work began in the summer of 1889. The building, designed by Paul Banner. The Society felt that the hall needed to be painted because it was not it keeping with the decorations throughout the building.<sup>131</sup> The Young Maennerchor Society paid \$5000 for the decoration of the upper floor and \$2000 for the first floor. The walls were painted in a soft red, with “lofty pilaster ornamentations and on other surfaces arabesques executed in a lighter shade to give a rich damask effect.”<sup>132</sup>

Similar to the decoration at the Liederkranz Society in New York City, the decoration of the new hall was described as German Renaissance. The design contained panels with portraits of famous Germans in the arts. The ceiling was filled with scrolls and patterns. Though no known drawings exist from this commission, the written description of this work serves as as a reminder of Herzog’s German sensibilities.

Described as “low key and delightful” the Hall’s general color scheme was “quiet” pink and buffs. The ceiling was filled with a scroll pattern, with the Acanthus leaf as a motif . According to written descriptions the ceiling design fully exhibited Herzog’s individual style. “...The artist has thrown off the decorator’s palette and made himself known.” The ceiling composition consisted of a fluffy clouds of warm gray, and groupings of nymphs, gods and goddesses. There were four panels on each wall containing “chaste and refined” figures: that depicted various disciplines. “Music” was represented by a scene which contained portraits of Beethoven and Mozart, “Arts” with a portrait of Albrecht Durer and “Dramatic

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<sup>130</sup> Uncited newspaper article, Herzog Scrapbook, 31.

<sup>131</sup> Uncited newspaper article, Herzog Scrapbook, 16.

<sup>132</sup> All quotes from Uncited newspaper article, Herzog Scrapbook, 15.



Literature” with bust of Schiller and Goethe. The small panels were painted in soft colors against a background of gold leaf. “Time,” “Ecclesiastical Music,” “Love” and “Merriment” were also illustrated on panels.<sup>133</sup>

### Philadelphia City Hall

Philadelphia’s City Hall was constructed 1871-1901 with John MacArthur as the chief architect and Thomas U. Walter as the consulting architect. John MacArthur (1823-1890) had immigrated from Scotland and studied architecture in Philadelphia with Thomas U. Walter. At the age of twenty-five MacArthur won his first competition and from that point he secured a steady stream of commissions. He designed hotels as well as churches, private residences and commercial structures. MacArthur designed several structures notable for their mansard roofs if not their Second Empire. After securing the Philadelphia City Hall commission MacArthur devoted the rest of his life to the Philadelphia City Hall and died a full decade before his monument was completed.

Thomas Ustick Walter (1804-1887) is considered the most important architect between Benjamin Henry Latrobe and Henry Hobson Richardson.<sup>134</sup> Walter trained in the office of William Strickland and schooled by John Haviland and landscape artist William Mason. He first gained national attention for the design of Girard College of Orphans (1833-35). Hundreds of commissions followed in the 1830’s and 1840’s. It was in 1850 when Walter won first place in the competition for the extension of the United States capital. In 1865 he resigned as architect of the Capitol and returned to Philadelphia. When friend and younger colleague MacArthur won the Philadelphia City Hall competition for the third and final time, Walter was appointed his second in command. Walter held this post for over a decade, until his death in 1887.

The building was occupied in stages after 1877. Philadelphia City Hall is

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<sup>133</sup> Uncited newspaper article, Herzog Scrapbook, 16.

<sup>134</sup> Tatman and Moss, 821.



the largest municipal building in the county and a fine example of the Second Empire style. It contains fourteen and one-half acres of floor space, occupied by city and county offices, courtrooms and several ornately detailed public spaces.<sup>135</sup>

The building is organized around a central public courtyard, which is reached through monumental arched portals on all four sides. Second Empire motifs are combined with an abundance of sculpture to give the exterior a rich yet not over powering scale. Among the most prominent features are the projecting corner pavilions, the tower pavilions over the entrance portals, the mansard roof with dormers, and the large-scale paired columns, which help to make the building's nine stories look like three. Solid granite, twenty-two feet thick in some portions, forms the first floor and supports a brick structure faced with white marble. The 548-foot tower is the world's largest masonry structure without a steel frame.<sup>136</sup>

Historical accounts state that Herzog decorated the Supreme Court Rooms, Judges' Consultation Room and Mayor's Offices.<sup>137</sup> Although only two known renderings exist from these rooms, based on known written descriptions, they are difficult to identify to specific rooms.<sup>138</sup> (See figure 26 and 27.) In a letter dated 1888, Edwin Fitler, then Mayor of Philadelphia, communicated through James Windrim that he wanted to hire him to decorate his offices in City Hall. The rooms were occupied in December, 1889. There were three rooms; The Mayor's Office and two adjoining rooms that would serve as part of the Chief Magistrate's quarters.<sup>139</sup> At this time the Mayor's Office was temporarily used as "the reception of the model of the Centennial Exposition of 1876."<sup>140</sup> The model was placed "a substantial enclosure of quartered oak and plate glass" that was designed by

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<sup>135</sup> Webster, 140.

<sup>136</sup> Ibid.

<sup>137</sup> This information was compiled from two sources: *Philadelphia Preserved* and *Philadelphia and Popular Philadelphians*.

<sup>138</sup> *Scheme for Court Rooms A and B, 3rd Floor and For Ceiling and Wall for Law Library* are part of The Athenaeum of Philadelphia collection.

<sup>139</sup> This room is now known as the Mayor's Reception Room. *Commissioners for the Erection of the Public Buildings, Reports of Committee on Fitting up and furnishing Rooms*, May 15, 1891, p.1.

<sup>140</sup> Ibid, 17



MacArthur. After the room was decorated and the model case built, the room was opened to the public.<sup>141</sup> The Mayor's Office now known as the Mayor's Reception Room was decorated with blue and gold stencil pattern on the ceiling, elaborately carved woodwork and red Egyptian columns. Historic photos indicate a stenciled pattern was placed just above the wood panel dado. (See figure 28.)

The Supreme Court of Pennsylvania chambers were finished and opened with ceremonies on January 5, 1891. (See figure 29.) Located in the south side of the fourth floor, the Chambers, including its adjoining conversation room and offices, numbered ten apartments in all. The court room is 37'3" wide by 51' long and 28' 8" high. Its wainscot of Tennessee marble and encompassed the room. The piers between the windows and doors were topped with Corinthian pilaster which carried an architrave, deep frieze and modillion cornice. The Court's bench was an elaborate construction of bronze and onyx.<sup>142</sup> It was not until the room was near completion that the Committee on Fitting up and Furnishing Rooms decided to "fresco" the walls.<sup>143</sup> Herzog painted the walls and ceiling in oil colors of dull red on the walls and subdued gray-green on the ceilings, with gold accents.<sup>144</sup> An historic photo indicates a stenciled decoration on the wall and frieze as well as an elaborately patterned design on the ceiling panels.<sup>145</sup>

Herzog is also credited with the design of the Consultation Room or Room No. 450.<sup>146</sup> There exists one rendering that may have been used in the design.<sup>147</sup> It adjoined the Supreme Court and was the private consultation room or library for the Judges. (See Figure 30.) The room measured 42'5" wide , 46 feet, 3 inches long and had a 30 feet 4 inches height ceiling. The ceiling had a circular panel center

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<sup>141</sup> Ibid.

<sup>142</sup> *Commissioners for the Erection of the Public Buildings , Reports of Committee on Fitting up and furnishing Rooms* , May 15, 1891, p.11.

<sup>143</sup> Ibid, 13.

<sup>144</sup> Fred Turner, Jr., *Turners Guide to and Description of Philadelphia's new City Hall or Public Buildings*, (Philadelphia, 1892), 32.

<sup>145</sup> Frederick Faust, *The City Hall Philadelphia, Its Architecture, Sculpture and History* (Philadelphia: Frederick Faust Publisher, 1897).

<sup>146</sup> Webster, 140.

<sup>147</sup> A rendering labeled "For Ceiling and Walls of Law Library, Herzog Co." may refer to the Consultation Room, it is difficult to determine because no documents tell of the room's color scheme.





with a square of 22', bordered by rectangular panels 4' deep.<sup>148</sup> The walls and ceiling "were elaborately painted in oil colors of quiet but rich tones with which has been used considerable gold to give effect to the many molded and enriched ornaments."<sup>149</sup> Above the impost molding and below the cornice of the ceiling, an 8 feet high frieze contained a series of "cartoons" depicting scenes of classical art and history. The decorations were considered strikingly rich and dignified.<sup>150</sup>

In May, 1896, Herzog submitted drawings for a competition to secure a mural design for the Common Council Chamber or Room No. 400 in City Hall. The entries were publicly displayed in the Pennsylvania Academy of Fine Arts. The first place prize was three thousand dollars.<sup>151</sup> Works by thirty-two artists were submitted, among them was Edwin A. Abbey, a native Philadelphian, best known for his murals in the Boston Public Library.<sup>152</sup> Herzog's designs were considered the "best professional and conventional in the collection."<sup>153</sup> But were considered to be "the allegorical figures of a hundred ceilings and walls," and presented a derivative composition.<sup>154</sup> The designs were considered to lack originality but were decorative and would be the least offensive to the average councilman.<sup>155</sup> Herzog was not awarded the commission; first place went to Joseph De Camp. After the jury had made its selection, the Public Building Commission lead by former Philadelphia mayor Stokely objected to the designs chosen.<sup>156</sup> After much debate the artists were paid but it is not known whether the juried designs were ever used for the Common Council chambers.

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<sup>148</sup> Turner, 33.

<sup>149</sup> Ibid, 35.

<sup>150</sup> Turner, 35. A detailed description of the wall can be found in Turner, 36.

<sup>151</sup> *Evening Telegram*, May 7, 1896. Herzog Scrapbook, 40.

<sup>152</sup> Uncited newspaper article, Herzog Scrapbook, 41.

<sup>153</sup> *Evening Telegram*, May 7, 1896. Herzog Scrapbook, 40.

<sup>154</sup> Uncited newspaper article, Herzog Scrapbook, 40.

<sup>155</sup> *Evening Telegram*, May 7, 1896. Herzog Scrapbook, 40.

<sup>156</sup> Uncited newspaper article, Herzog Scrapbook, 42.



## The Associated Art Workers

On March 28, 1893, The Associated Art Workers opened a fully furnished house at 1518 Chestnut Street in Philadelphia.<sup>157</sup> The company was composed of George Herzog, Charles F. Vollmer, Alfred Goodwin, J.E. McClees and Sharpless & Watts.<sup>158</sup> The association was consisted of decorators that had established businesses in “remodeling, finishing and furnishing” of residences in Philadelphia and elsewhere.<sup>159</sup> The organization acquired the “forlorn and dismantled” 1518 Chestnut St. and completely remodeled and decorated the interior within a year.<sup>160</sup> Every room was decorated in latest styles of the period. The Associated Art Workers produced the showcase house to demonstrate to the public that an “artistic interior” was possible at a modest cost and to illustrate what could be accomplished with a typical Philadelphia rowhouse.<sup>161</sup> The house served as a showroom of examples of the Association’s skills and the diverse types and scale of services available.

Each room in 1513 Chestnut Street was decorated with the finest of taste. The rugs, carpets, wood carvings, paintings, prints, furniture, gas fixtures, wall and ceiling decorations were all assembled to display the finest artistic decoration in Philadelphia. The house was divided into several rooms decorated in different styles but not to the extreme of that style. The house contained a parlor, drawing room, conservatory, library, dining room, bed room and bathroom. Though each room was distinctly different from the other, there was a smooth transition from one room to the next.<sup>162</sup>

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<sup>157</sup> The building still stands, the first and second levels have been greatly altered to accommodate a clothing store.

<sup>158</sup> *Philadelphia Record*, March 29, 1893, Herzog Scrapbook, 35. According to the city directory of 1892 and 1893, Vollmer was an upholster at G. Vollmer & Son, 150 N. 16th Street, Philadelphia; no mention of Goodwin; McClees’ business was “pictures” at McClees Co. LTD at 1417 Walnut Street Philadelphia; Sharpless & Watts was a tile business comprised of William C. Sharpless and David H. Watts at 1522 Chestnut Street, Philadelphia.

<sup>159</sup> *The Evening Call*, March 29, 1893, Herzog Scrapbook, 35.

<sup>160</sup> *The North American*, March 29, 1893, Herzog Scrapbook, 35.

<sup>161</sup> *Philadelphia Record*, March 29, 1893, Herzog Scrapbook, 35.

<sup>162</sup> *Philadelphia Public Ledger*, March 29, 1893. Herzog Scrapbook, 34.



The first floor was divided into many rooms. The vestibule was decorated in mosaic tiles, stained glass and carved wood. There was a salon decorated in Empire style with gold silk on the walls and the woodwork painted in ivory and gold. The first floor also contained a Louis XV apartment.<sup>163</sup> On the entresol, between the first and second floor was a small tile covered bathroom. The back part of the second floor contained Louis XV style bed chamber, in a rose color scheme with papered wall and painted ceiling. The library was in the front part of the second floor, finished in richly carved black walnut and the walls were covered with burlap and painted. The third floor front contained a Medieval style dining hall with a nook in one corner and paneled ceiling and walls.

The Associated Art Workers building only appeared in the 1894 city directory. Herzog's individual contribution to the overall design of the Associated Art Worker's house was not to be found in the known documents nor are there any known renderings. It can only be assumed that he played a major role in the decoration of the walls and ceilings.

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<sup>163</sup>Ibid, 34.



## Chapter V: Methods of Decorative Finish Conservation

Some of Herzog's work has been damaged or destroyed, but a substantial amount still survives, sometimes visible, sometimes hidden by subsequent layers of paint. Conservation is not an approach that is frequently applied to architectural decorative finishes. Finishes are considered to have a limited life span and to be relatively easily and cheaply reproduced and replaced. Easily obliterated by continual changes in taste and altered by environmental agents causing fading, darkening and loss, architectural surface finishes remain among the most misunderstood and misinterpreted aspects of the historical interior.<sup>1</sup> Few historic buildings retain their original finishes unobscured. Architectural decorative finishes are rarely considered valuable enough in themselves to justify a costly recovery or conservation treatment. In the restoration of historic interiors, the original appearance is recreated more often than the original material is preserved.

The appropriate treatment of decorative finishes should follow those conservation principles already described in various charters and standards for artistic and historic resources. These include accurate and objective documentation, retention of original fabric and evidences of change over time, respect for age value (patina) and interventions that are reversible or at least available for retreatment at a later date.<sup>2</sup>

### Plaster Repair

If the plaster is damaged in any way, there are special methods used to repair it without ruining the paintings. If there is significant plaster damage, the structure should be inspected by an architect or engineer. Plaster repairs must be completed before any conservation treatment is begun.

The keys often break, especially on ceilings where the original plaster

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<sup>1</sup> Matero, 45.

<sup>2</sup> Ibid.





work was poorly done. If the wood lath strips were placed too close together, or the lath was nailed directly over planks, the keys do not form properly, and the plaster may eventually sag away from the lath. When broken keys cause plaster to come loose from the lath, the typical solution is to tear down the loose plaster, and patch the resulting hole. This simple technique has major disadvantages when there is an irreplaceable finish on the plaster. If the wall is covered with decorative painting, the removal of original fabric is out of the question.

Loose or bowed plaster that has lost its hold with the lath but is still in place can be re-attached, making the plaster sound again. Injection grouting is a method of plaster consolidation used to re-attach loose plaster.<sup>3</sup> ICCROM researchers reported on consolidation as the process of reattachment of the plaster layers to each other or the primary support to the masonry wall or to the lath.<sup>4</sup> Detachment is detected by a hollow sound detected by tapping the plaster. The aim of consolidation is to re-adhere the layers with a material that is an effective adhesive, that is retrievable and compatible with the original material in chemical, physical and mechanical properties. Such consolidation is generally carried out by injection. The injection procedure requires identification of the detached area, access to the cavity, either from the front where a hole must be made, or from the reverse. Dirt and other interfering matter must be removed from the point of entry. The area must then be pre-wet to encourage movement of the adhesive and to discourage absorption of the adhesive by the surrounding material. Finally the adhesive is injected. Pressure exerted from the front and damming of cracks and other leakage points are sometimes required.<sup>5</sup>

The reestablishment of cohesive bonds between the particles of a plaster layer is considered microstructural consolidation. While the consolidation of separated plaster layers is referred to as macrostructural consolidation, particle consolidation maybe seen as microstructural. When the cohesive strength of a

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<sup>3</sup> Morgan W. Phillips, "Adhesives for the Reattachment of Loose Plaster," *Association for Preservation Technology Bulletin*, Vol. XXII, no. 2, (1980): 41.

<sup>4</sup> D. M. Ferragni et al., "Injection Grouting of Mural Paintings and Mosaics," *Adhesives and Consolidants, IIC, Paris*, (1984): 110.

<sup>5</sup> Ferragni, 112.



plaster is lost, the adhesion between the particles are to some degrees lost, a result of the natural or inflicted deterioration of the plaster binding component. In wall and ceiling painting plasters, it is the adhesive ability of the lime (calcium carbonate of gypsum) that is in jeopardy. Generally this can be detected by powdering, crumbling plaster. Conservation treatment requires the reestablishment of the cohesion between the grains while respecting the chemical character and retaining, as much as possible, the physical and mechanical properties of the original material. The consolidant must also be retrievable, as little toxic as possible, have the ability to penetrate as deeply as necessary and be stable (non-yellowing, non-darkening) in as much as it is necessary from an aesthetic and practical perspective.

When executed properly, these methods allow a continuous bond between lath or masonry and plaster. Such a bond limits the stress on any given area of the plaster, and is stronger than the bond with the original mechanical keys or masonry. The injection method is especially valuable with heavy ceiling plaster. Because the stress is spread over the maximum surface area, the relative flexibility of the adhesives is not a problem; furthermore it may be an advantage because it allows for the differential expansion and contraction of the substrate, plaster and adhesive.

Injection grouting is an alternative to removing detached wall paintings. This method, if considered as a one step in a process which includes protection and maintenance, has become the basis of less disfiguring and less costly conservation practices for wall painting.<sup>6</sup>

Once the necessary plaster repairs are completed the conservation of the painted surface may be commenced. There are several approaches which include documentation, cleaning, consolidation, and in-painting

If restoration is not feasible or desired, there are several ways to protect and conceal paintings with drywall or panels. If the paintings are in good condition, they can be sealed with removable varnish and wallpaper. A drop ceiling could also be installed.<sup>7</sup>

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<sup>6</sup> Ferragni, 116.

<sup>7</sup> Julia Lichtblau and Darla M. Olson, "Uncovering Decorative Painting," *The Old House Journal*, vol. XIV, no. 4, (May 1986): 180.



## Documentation

Prior to any conservation treatments, historical research should be done. If the decorative painting is overpainted, historical documents can prove their existence and help locate them. If the paintings are exposed, research can determine when the paintings were done, by whom and whether or not they are original. Documents describing local history and the history of the building may contain valuable information. Additional information is contained within artists' or craftsmen's bills, letters, photographs, diaries, and newspaper articles in municipal or historical society archives or in family records. As George Herzog did, other decorative artists completed a number of works in a given locale, it is possible to identify a decorative painter by comparing the style with others nearby. Localized economic booms encouraged such clusters of decorative painters, in the mid to late 19th century. The newly wealthy often commissioned houses decorated in the height of fashion.<sup>8</sup>

After researching documentary evidence, an examination of the building itself may yield many clues. If the written and photographic documentation does not reveal the locations of the paintings, physical examination of the areas where decoration was usually applied may provide information. These areas include above the wainscoting, along the cornice lines, in the corners and centers of the ceiling. It is possible to slide a sharp blade underneath blistering paint and peel away small areas to reveal earlier finishes. An examination under non-historic features, such as drop ceilings and light fixtures may reveal paintings.

Often overpainted images leave visible clues. Temperature differences in the paint layers can cause dirt to cling to the surface along the underlying pattern, creating a dark "ghost image" of the paintings, which usually can be seen under normal light. The extra paint thickness where a pattern has been applied over a field color can create a tiny ridge beneath the overpainting. This can be seen under

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<sup>8</sup> Ibid, 118.



“raking light.” This can be achieved by shining a reflector-type light with a 300-watt bulb two or three feet from the surface at an angle. The variations in the thickness will show up as shadows that trace the overpainted patterns.<sup>9</sup>

Overpainted images can seldom be resurrected intact, especially if the paint layers are firmly bonded together. As each layer is removed, the patterns must be documented and paint samples taken for eventual reproduction. This is one of the most difficult processes of painting conservation. A paste-type paint remover is usually required to remove overpainting, but mechanical methods can be used if the paint is chipping, extremely thick or flaking off. This usually occurs where layers are incompatible, such as oil paint over glaze. In this case it may be possible to remove it by the use of a sharp blade under the cracks at a shallow angle. This method is performed with extreme care as to not scratch the substrate.<sup>10</sup> Once an area is uncovered, it may be left out for view beneath a shield of glass or plexiglass.

### Cleaning

Visible paintings may require cleaning, filling of cracked plaster, and in-painting of damaged areas of the design. Paintings can be soiled from graffiti, repeated touching, old varnish, household dust, coal dust and air pollution. Paint types and finishes determine which procedures and materials to use. Within one building, there is no stock procedure for a given surface because of differences in the type of soil, paint chemistry, temperature, and humidity. The substrates may be different but the principles are the same. Ideally, in cleaning finishes, one removes unwanted material in a controlled way. Cleaning can actually contribute to stabilizing a structure in addition to improving the appearance of the surface. Dirt can be a source of deterioration when it attracts moisture to a surface or when it is

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<sup>9</sup> Information on painting discovery techniques was provided via telephone conversation with decorative painter Bernie Gruenke of Conrad Schmitt Studios Inc. New Berlin, Wisconsin. December 1991.

<sup>10</sup> Ibid.





abrasive.<sup>11</sup> Before any cleaning is commenced, it is important to assess the condition of the structure and ask why cleaning should be done. Is the finish dirty or stained or faded? Is the dirt damaging the finish? Can the finish be safely cleaned? What effect will the cleaning have on the appearance of the surface? Will the finish need to be cleaned soon again? Is the proposed treatment safe for the conservator and the finish? How far should the cleaning go?<sup>12</sup>

The general practice of cleaning decorative paintings is to start with the most innocuous method and work up to stronger ones. After removing dust from the painting, the first approach to cleaning should always be by chemical means as opposed to mechanical methods. Often plain water or water with detergent added can resolve a major part of a cleaning problem. Greasy soot, old fixatives and incrustations normally require the use of chemical agents or solvents. Preliminary test must be preformed to establish the type of cleaning material and application method. Since damage caused by cleaning is irreversible, this point is very important. Most mechanical methods (especially abrasive) cause microscopic surface damage and should be avoided or, if used at all, restricted to limited area for refinishing.<sup>13</sup>

Distemper paintings cannot be cleaned with liquid, nor do they withstand abrasion well. Following the principle of most innocuous first, the first step is usually begun by brushing the surface very lightly with a soft bristle brush.<sup>14</sup> Tests should be preformed to determined how embedded the soil is by gently rubbing the paintings with a soft pencil eraser or the dry-cleaning pads that architects use to clean drawings. As the work is performed, it is essential that the painting is checked for signs of abrasions. As the cleaning is done, previous attempts to restore the painting may become visible. If overpainting was badly done or used

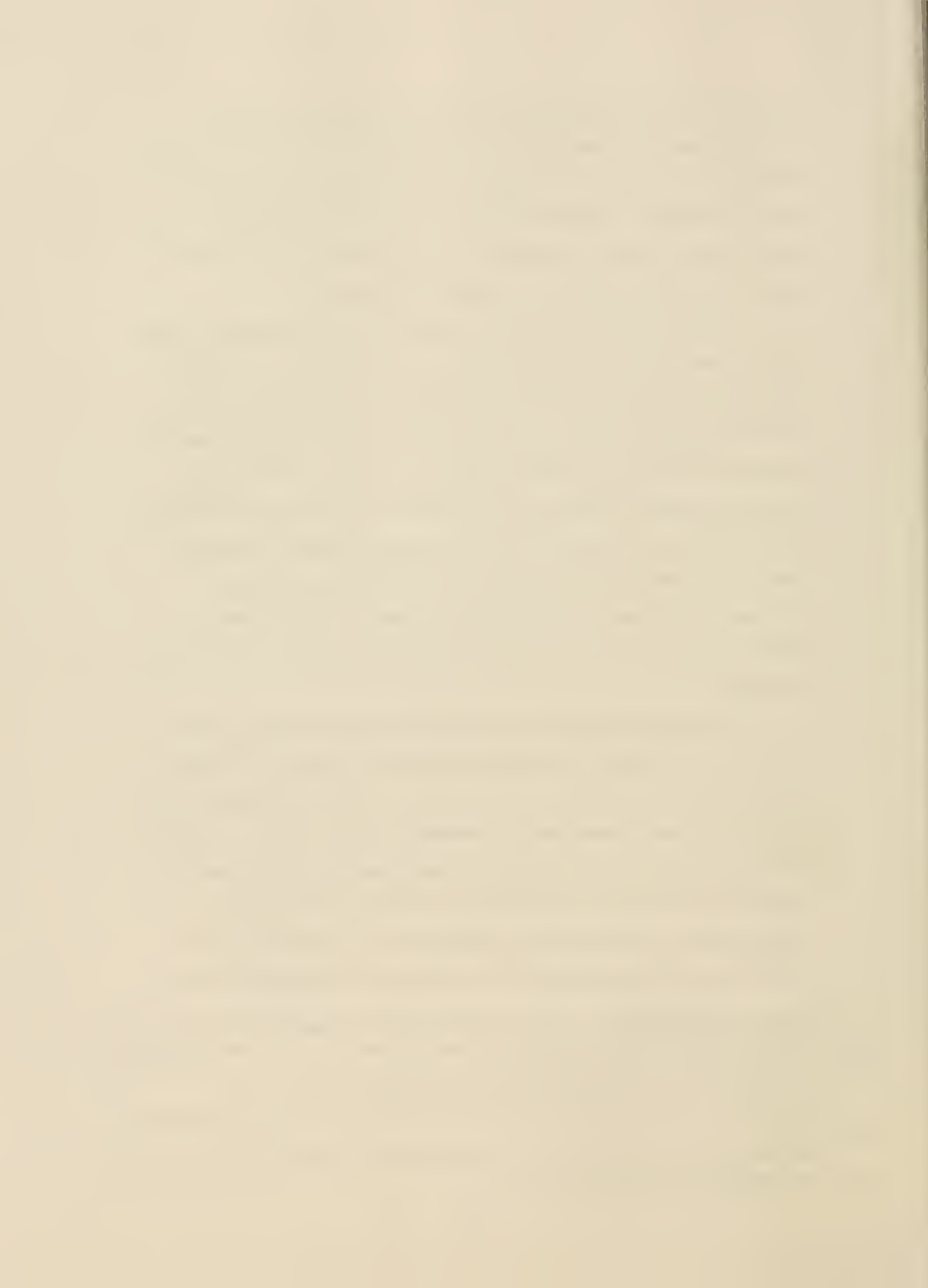
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<sup>11</sup> Joyce Zucker and Deborah Gordon, "Decorative Finishes: Aspects of Conservation and Cleaning," in *The Interiors Handbook for Historic Buildings*, ed. Charles E. Fisher III, Michael and Anne Grimmer (Washington D. C.: Historic Preservation Education Foundation, 1988), 23.

<sup>12</sup> The Conservation Unit, *Science for Conservators, Book 2, Cleaning*, (London, 1987), 13.

<sup>13</sup> Information provided during Penn-ICCROM European Conservation Course on Architectural Surfaces, Summer 1990.

<sup>14</sup> Information provided via telephone conversation with decorative painter Bernie Gruenke of Conrad Schmitt Studios Inc. New Berlin, Wisconsin. December 1991.



incompatible paint, these sections should be removed and inpainted with distemper paint.

Matte-oil finishes are also difficult to clean because they are porous and absorb dirt easily. However, they can be cleaned with liquids and are more resistant to abrasion than distemper. The cleaning process is the same as with distemper, starting with a soft brush, followed by a dry-cleaning pads and erasers. Areas with complicated glazes, delicate brush work, and metallic leafing are easily abraded and so require a light touch. The dry method should be used as much as possible. If the dry method does not work a series of liquid cleansers could be used after testing.<sup>15</sup>

Altered organic consolidants or protective coatings such as siccativ oil and/or animal glues can be removed normally by a low alkali ammonium salt poultices. The removal and partial extraction of soluble salts is carried out with distilled water poultices, the poultices must be left to dry so that the dissolved salts migrate and recrystallize into the poultice.<sup>16</sup>

### Consolidation

If the original finish has been lost or damaged through flaking and detachment between the finish coat of plaster and the paint film, consolidation is possible. It may be feasible as well as desirable to consolidate and re-attach flaking paint and in-paint those areas of loss. If the original decorative work has little artistic and historic merit, a less conservative, more economical approach might be adopted.

Depending on the significance of the finish, it may be necessary that the paint be scraped off in the flaking areas, that the still secure areas be saved and that a larger degree of in-painting occur. Various grades of polyvinyl acetate resins as well as Acryloid B-67 and Acryloid B-72 should be tested for viscosity, adhesive

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<sup>15</sup> Zucker and Gordon, 27.

<sup>16</sup> Information provided during Penn-ICCROM European Conservation Course on Architectural Surfaces, Summer 1990.



strength elasticity and cosmetic impact on the painted surface.<sup>17</sup> These resins which are widely used in the conservation field both as adhesives, consolidants and as protective coatings.

In some cases, a solution of Acryloid B-72 in xylene with several drops of cellosolve acetate added to aid in the softening of brittle paint. It has proven to be an effective material in consolidating stenciled paint films without altering the appearance of the surface. The Acryloid B-72 is applied with a brush and allowed to flow into cracked, flaking areas. This is followed by the application of the straight solvent xylene to improve penetration. When the area is saturated, the resin is allowed to dry. Excess resin, which will give the surface an unwanted sheen, is picked up by rolling a swab dipped in xylene over the surface. This is followed by the use of a warm tacking iron to relax and set the re-attached paint. The iron should be used over a silicone mylar release sheet to prevent sticking.<sup>18</sup>

### In-Painting

Acrylics are preferable to oils for in-painting oil painting because the colors are stable. Once the paintings are cleaned, the colors can be matched. Colors are matched under natural light or 3400-K photographic floodlights. A swatch of varnished acrylic emulsion is matched to an area of the dry varnished acrylic original. Determining the original colors of oil paint is often difficult because they darken considerably when covered for long periods of time.<sup>19</sup>

Distemper colors that have been overpainted are difficult to restore accurately due to the fact that they have been distorted by the overlying paint's moisture and usually will have also absorbed some of its color. It is possible to find

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<sup>17</sup> Robert L. Feller, *On Picture Varnishes and Their Solvents*, (Cleveland: The Press of Case Western Reserve University, 1971), 109. Acryloid B-72 is an ethyl methacrylate copolymer. Acryloid B-67 is an isobutyl methacrylate copolymer. There is an extensive bibliography and information on the resin and its uses in the Material Section of the Getty Conservation Information Network Database.

<sup>18</sup> Zucker and Gordon, 27.

<sup>19</sup> Information provided via telephone conversation with decorative painter Bernie Gruenke of Conrad Schmitt Studios Inc., New Berlin, Wisconsin. December 1991.



little pockets of fresh color which were locked into porous areas of the plaster. Once examined under a microscope, the paint can be matched. If the distemper was not overpainted, a patch can be scraped away from the surface to reveal a fresher color.<sup>20</sup>

Samples of fresh color should be preserved as a permanent record of the original condition of the paintings, matched with Munsell System colors and coded accordingly. The Munsell Color System is a universal system for documenting color, it is used by artists, architects, conservators, printers and others who need a fixed, non-subjective color reference system. Getting an exact match may be difficult, but a close Munsell match is considered the best reference for recording purposes.

Color is difficult to determine because the nature of paint materials is to constantly change. Usually the best attempt is a close interpretation of the color. Paint analysts do not rely exclusively on microscopic or chemical analysis to determine the original color scheme. An understanding of the artist's color concept to replicate the color is required. For example, it is possible that the artist used a cheaper color to cover a large area, saving the expensive color for the final coat. Or perhaps the undercoat was painted with one color to give a certain character to the overpainting. It takes a combination of microanalysis, paint removal and an artist's intuition to make an accurate determination of the original color.<sup>21</sup>

After determining the color scheme, the base of the field coat is applied. The pattern is registered and transferred to the plaster; the missing sections of the design are in-painted.

## Chapter VI: Conclusion

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<sup>20</sup> Lichtblau, 185.

<sup>21</sup> Information provided via telephone conversation with decorative painter Bernie Gruenke of Conrad Schmitt Studios Inc., New Berlin, Wisconsin. December 1991.





In the 30 to 40 years that George Herzog worked in Philadelphia and New York, his name became associated with late 19th-century upper class taste. An examination of George Herzog's decorative work sheds new light on Philadelphia's culture and history. As evidenced in his wall and ceiling decorations, Herzog desired to design the entire interior. His prolific output contributed greatly to the history of Philadelphia's architecture and design, more influential perhaps in some ways than most other decorators. George Herzog's designs were for the most part not just simply wall and ceiling decorations, they formed the basis of the interior's overall design scheme. Herzog's wall and ceiling designs, as side from the architecture itself were the most prominent component of the interior.

Culturally and historically, the significance and scope of Herzog's work is important to the City of Philadelphia and to a lesser degree in New York City. By 1879, most of the decorative painters working Philadelphia were German or of German descent.<sup>22</sup> German trained craftsmen in Philadelphia were prevalent and Herzog would have most likely remained in contact with people with similar backgrounds. Like many other decorative painters, Herzog exhibited the characteristics of the skills he acquired because of his German training. He responded to a color palette typical of the time and area as well as produced designs that paralleled Victorian taste. Herzog's designs were fundamentally conservative. His work did not so much break new ground as reinvent the past, turning it into something fresh and free of flaws. Herzog's German Renaissance designs were his most unique. In these designs, he combined his skills with traditional images and designs from his homeland. Herzog was able to integrate these German inspired designs into to his work for various German-American organizations like The Liederkranz Society in New York City and Young Maennerchor Hall in Philadelphia. His renderings suggest he scoured the world for images, which he edited and recast in his own refined versions. His images were composed from the styles of the Renaissance to Baroque, and Japanesque to Classical Greek, but most of all, they fit into a vision of upper-class American taste. These styles were all

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<sup>22</sup> Listing of "Painters, Fresco" found in *Gopsill's Business Directory*, 1879.



popular in England, the Continent and America during the last quarter of the 19th century. In these cases, at least, Herzog was part of the general trend at the time.

Herzog created a world of elegance and comfortable rooms, presented with great confidence and self-assurance. Herzog's pleasant "Old World" interiors were removed from politics, strife and the hard edges of life. One would have to had a heart of stone not to respond to Herzog's rooms. They were sensual, so utterly comfortable, they were a fantasy of escape into a past, rendered more perfect than the real past was. They epitomized a past that Americans knew through European tours. Herzog was able to correct the mistakes and paradoxically provide a better sense of what the experience of being in a lavish Flemish palace or Classically-inspired room ought to have been.

Artifice has always been an essential part of art, a discipline that has long indulged in the fantasy that it was being more original than it really was. The Romans copied from the Greeks; the Renaissance copied from both; the 18th and 19th centuries copied from the Middle Ages and the Renaissance. During that last quarter of the 19th-century and the first quarter of the 20th-Century those designers, like Herzog, that were not involved with the developing modernism were outdoing each other with the artifice of their stage sets.

The rooms that Herzog decorated were often in buildings that possessed a powerful presence, buildings that did not so much deny artifice as elevate it into something that, at its best, seemed noble. The decorative art of George Herzog was never vulgar, he was too preoccupied with taste to allow himself to let go, even at the risk of vulgarity. Herzog's designs were not at the cutting edge, yet they were not boring, because they were continually energized by a remarkable tension between sublimeness and accessibility. Herzog's designs were at the same time elitist and popular, positioned carefully between the mass market and something more exclusive. Especially in his residential designs, Herzog succeeded in selling artifice to the nouveau riche. Produced at a time when American design was growing up leaving an adolescent stage and able to compete with the artists of the old nations of Europe. These interiors were created for the newly rich. The



Philadelphia mansions that were too restrained by restrictive lots to convey adequately the enormous wealth they contained, represented a patronage that mimicked the support that art once received from fifteenth-century Italian princes.

It is rare to find such an extensive amount of work and documentation by one decorative artist remaining after such long a period of time. Architectural decorative finishes and renderings in good condition are normally scarce. Herzog's surviving renderings illustrate that the traditionally trained artist possessed the skill to illustrate his ideas rapidly and to elaborate them with carefully executed facsimiles of the proposed work. These renderings often rival in delicacy the work of miniature painting. His renderings and completed work prove that Herzog carried out his work with care and articulated every detail of the ideas depicted. The surviving renderings are detailed illustrations of accepted and purposed designs which articulated the more difficult and important details, such as flowers and figures. In some cases, the completed work deviated slightly from the proposed design. These changes occurred in the composition of a wall or ceiling panel details, leaving the overall color and design scheme intact.

The opportunity to document the work of George Herzog is valuable and greatly enhances the understanding of the ties between the decorative painter and the era in which he worked.<sup>23</sup> Unlike the architectural heritage of Philadelphia and New York, little has been done to document and research existing decorative finishes. Too often interior decorations are usually destroyed with little or no evidence remaining that could detail an accurate interpretation of the previous design statement. An examination of the historic literature indicates that wall and ceilings were increasingly decorated by the 1880's and the practice remained fashionable for decades. Decorative finishes were affordable only by the wealthy, middle-class households used wall papers and fabric. By the 1880's, white ceilings were fashionable only if the rest of the room was also white.<sup>24</sup> Only with efforts to locate, identify, record and document decorative painting in the Philadelphia and

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<sup>23</sup> For a complete list of Herzog's works and renderings refer to Appendix I.

<sup>24</sup> Gail Caskey Winkler and Roger W. Moss, *Victorian Interior Decoration, American Interior 1830-1900* (New York: Henry Holt and Co., Inc., 1986), 123.



New York City region, can an accurate understanding of the prevalence of decorative painting in late 19th-century Philadelphia be reached.





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### List of George Herzog Collections

- AOP The Athenaeum of Philadelphia
- AHL Mrs. Anne LaMotte Herzog, Rocky River, Ohio.
- COA Collection of the author.
- FAM The Grand Lodge, Free and Accepted Masons of Pennsylvania Library and Museum, Masonic Temple, Philadelphia.

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4. Masonic Temple of Philadelphia, Egyptian Hall, signed rendering, FAM.
5. Masonic Temple of Philadelphia, Ionic Hall, photograph, FAM.
6. Masonic Temple of Philadelphia, Kelly Portrait, painting on canvas, FAM.
7. Masonic Temple of Philadelphia, Norman Hall, rendering, FAM.
8. Masonic Temple of Philadelphia, Norman Hall, photo, FAM.
9. Masonic Temple of Philadelphia, Stair Hall, rendering, FAM.
10. Masonic Temple of Philadelphia, Library Hall, photo, FAM.
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12. Masonic Temple of Philadelphia, Corinthian Hall, sketch, FAM.
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15. Union League, library, photograph from *Union League Club*, Illustrated by Gilbert and Bacon, Philadelphia: 1887.
16. Union League, "For Ceiling of Banquet Room," signed rendering, COA.



17. Union League of Philadelphia, banquet hall, photo from *Union League Club*, Illustrated by Gilbert and Bacon, Philadelphia: 1887.
18. The Liederkrantz, ballroom, rendering, AHL.
19. The Liederkrantz, ballroom, photograph from *History of the Liederkrantz of the City of New York: 1847 to 1947 and of the Arion, New York*.
20. Widener Mansion, banquet room, rendering, AHL
21. Widener Mansion, banquet hall, photograph by George Thomas, published in *Divided Metropolis*.
22. Kemble Mansion, "For Ceiling of Rear Hall," signed rendering, AOP.
23. Kemble Mansion, rear hall, photograph from the building files of the Philadelphia Historical Commission.
24. Kemble Mansion, "For library," signed rendering, AOP.
25. Elkins Mansion, dining room, rendering, AOP.
26. Philadelphia City Hall, "Scheme for Court Rooms A and B, 3rd Floor," signed rendering, AOP.
27. Philadelphia City Hall, "For Ceiling and Wall for Law Library," signed rendering, AOP.
28. Philadelphia City Hall, Mayor's Office, photograph from Frederick Faust, *The City Hall Philadelphia, Its Architecture, Sculpture and History*.
29. Philadelphia City Hall, Supreme Court, photograph from Frederick Faust, *The City Hall Philadelphia, Its Architecture, Sculpture and History*.
30. Philadelphia City Hall, Consultation Room, photograph from Frederick Faust, *The City Hall Philadelphia, Its Architecture, Sculpture and History*.





Figure 1.





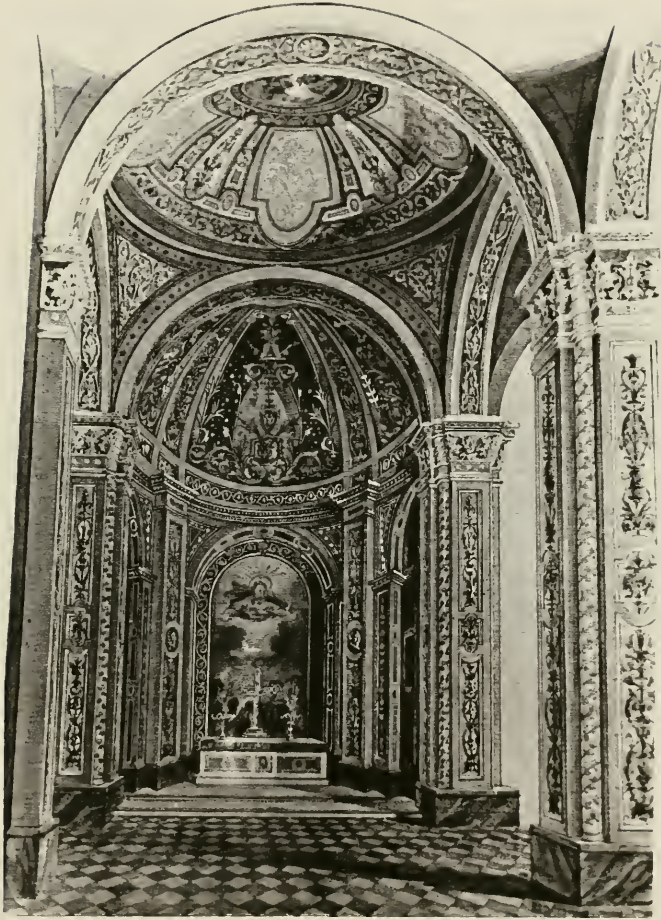


Figure 2.





Figure 3.





Figure 4.



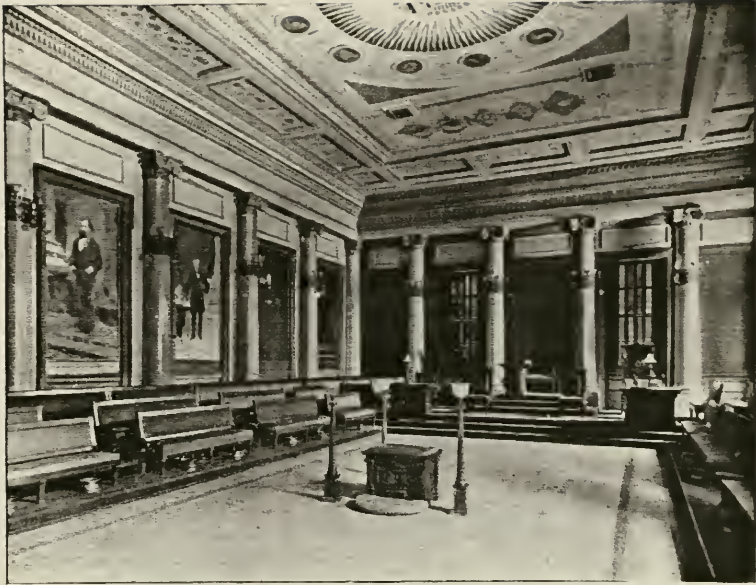


Figure 5.







Figure 6.





Figure 7.



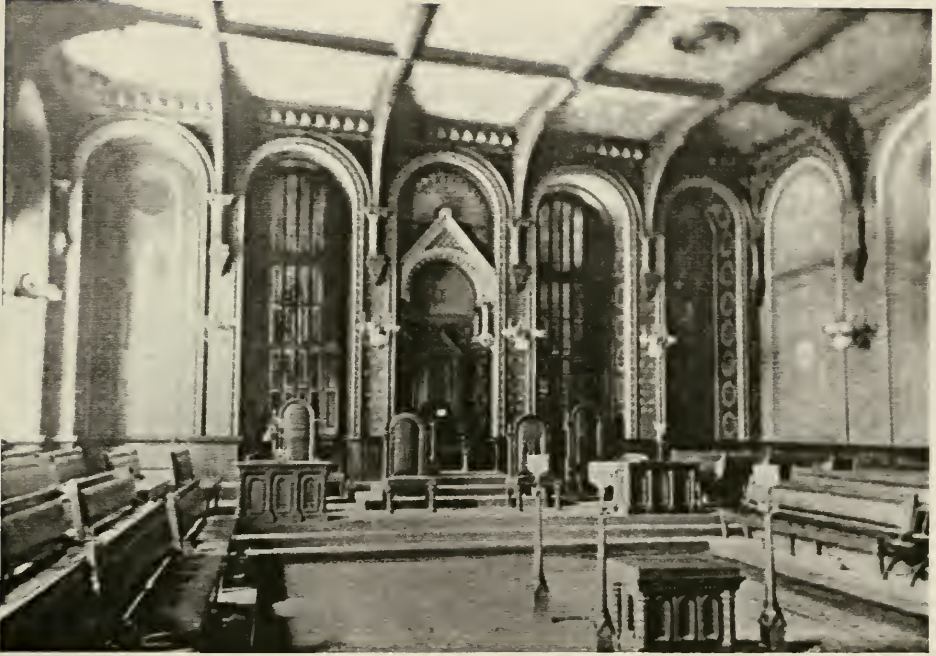


Figure 8.





Figure 9.







Figure 10.





Figure 11.



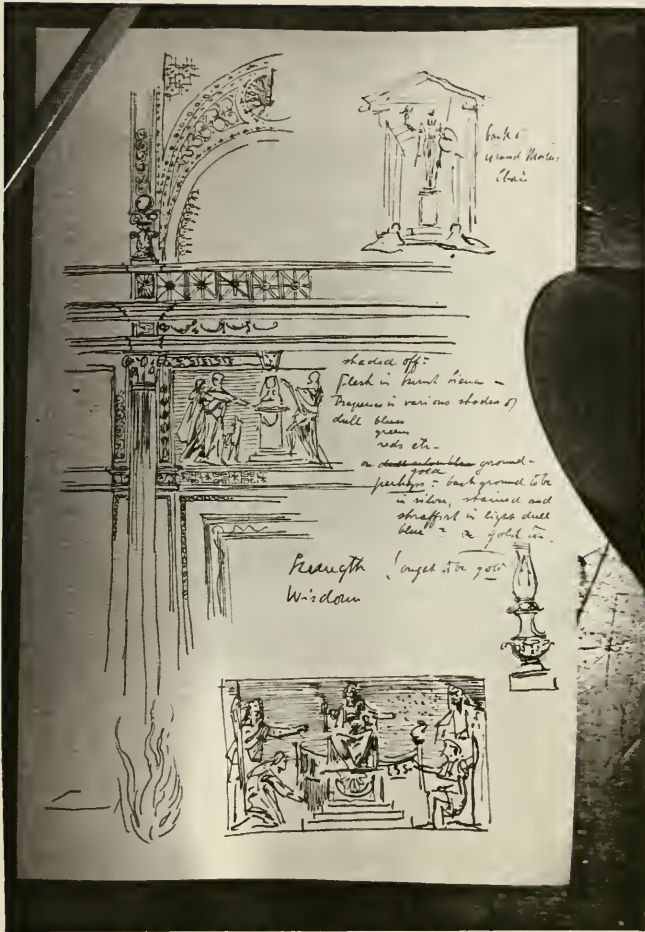


Figure 12.





Figure 13.





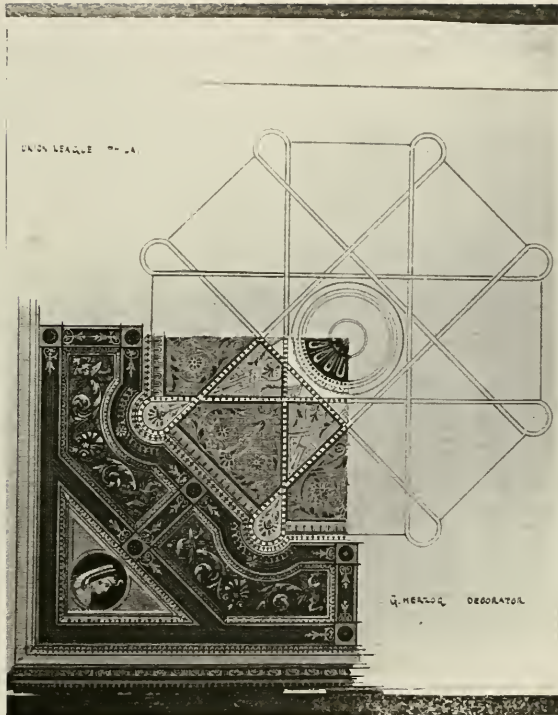


Figure 14.





Figure 15.



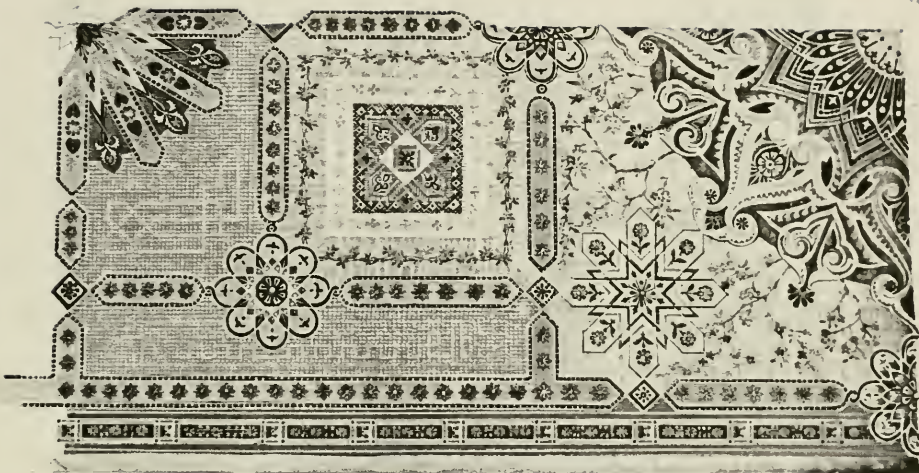


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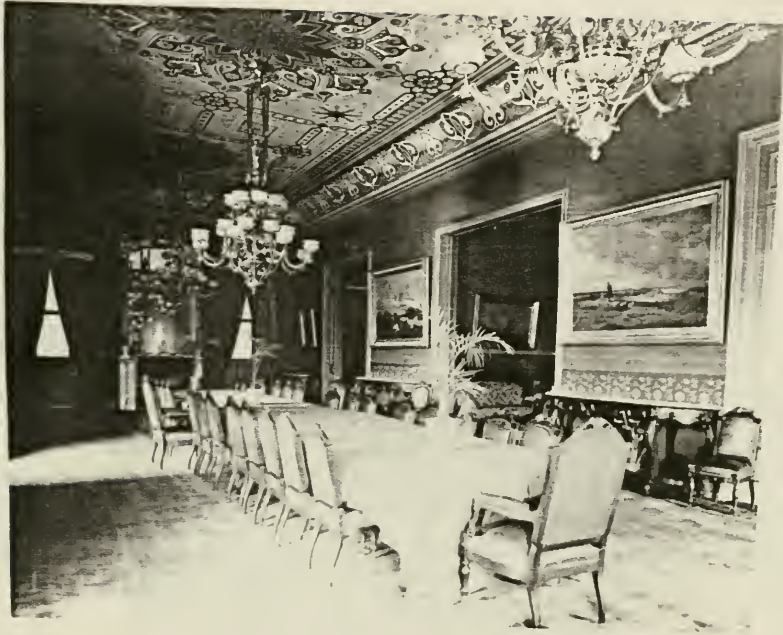


Figure 17.





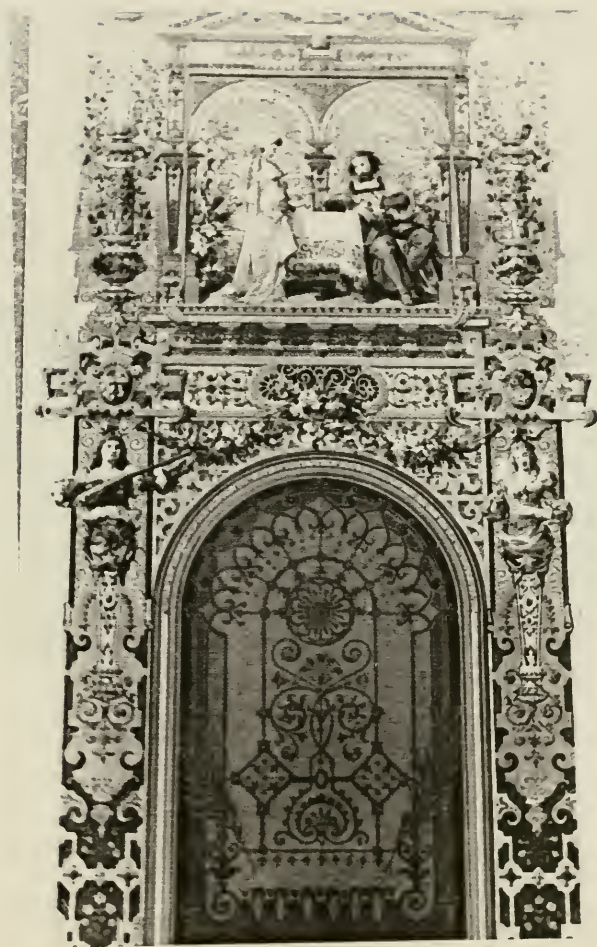


Figure 18.



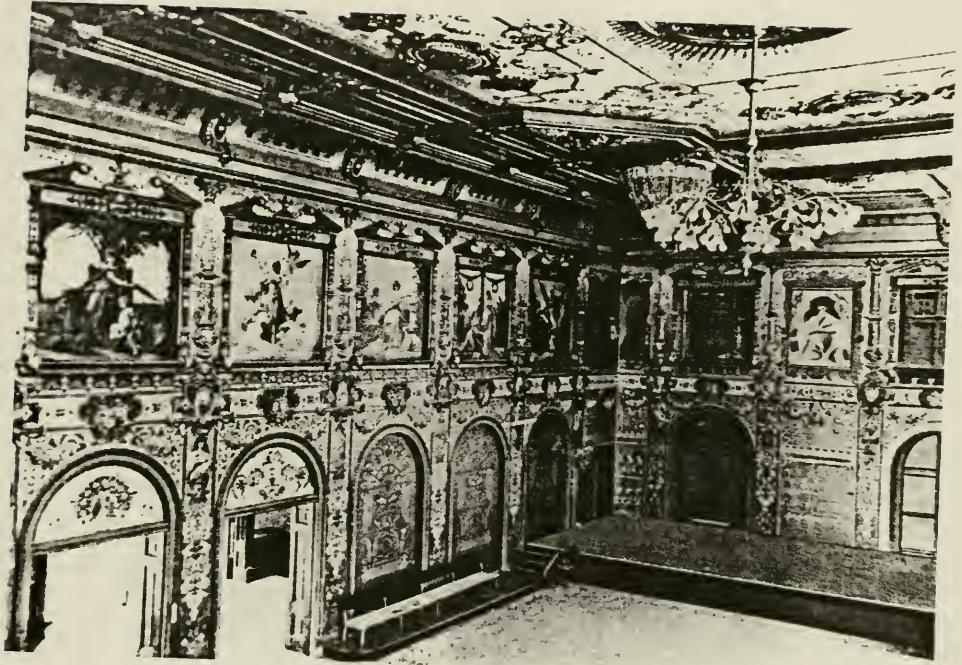


Figure 19.





Figure 20.



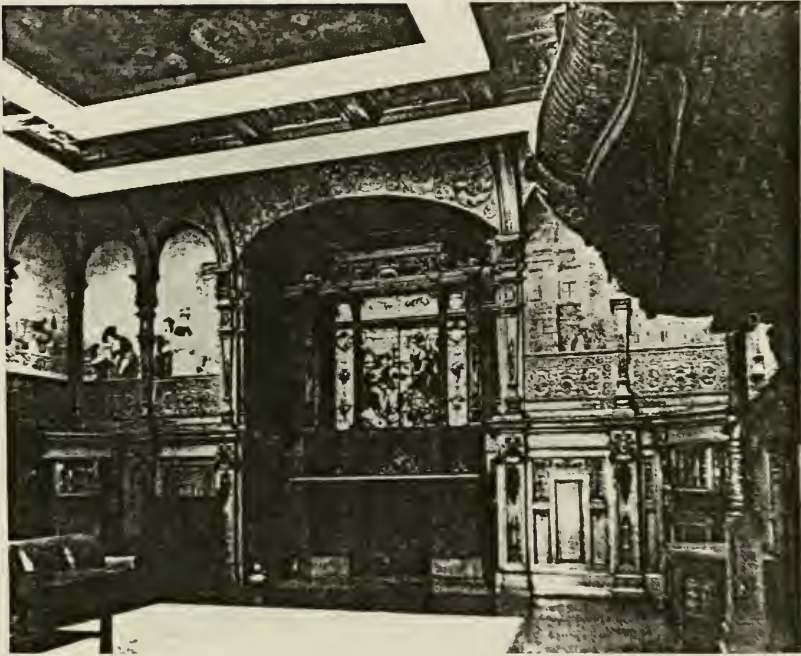


Figure 21.







Figure 22.



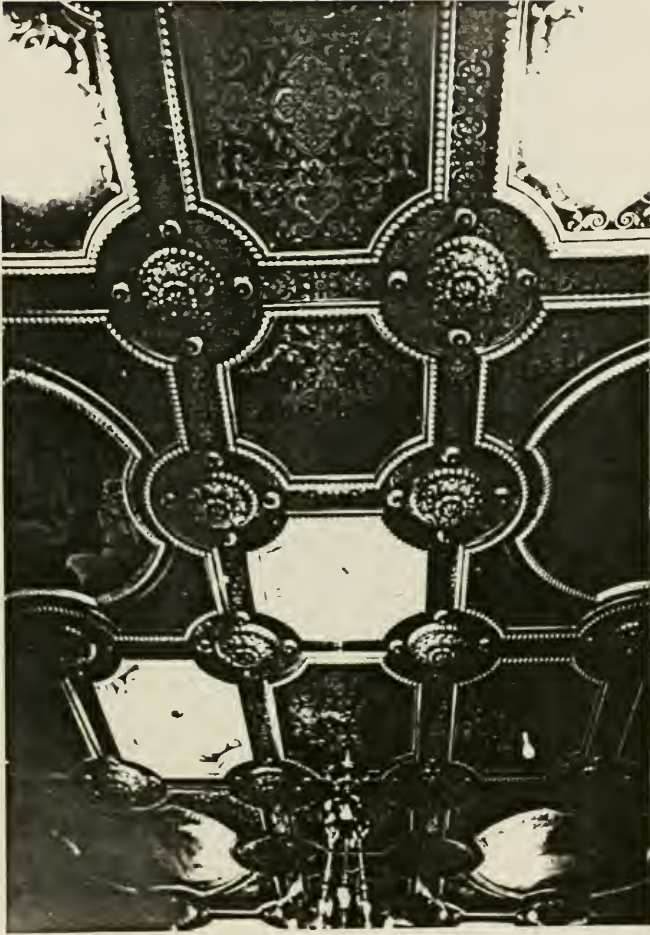


Figure 23.





Figure 24.



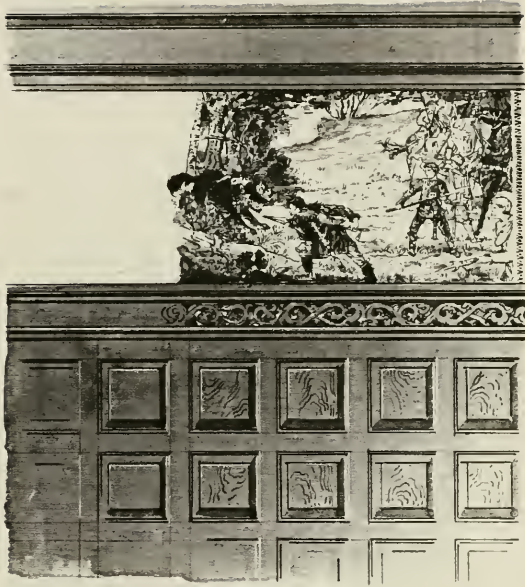


Figure 25.





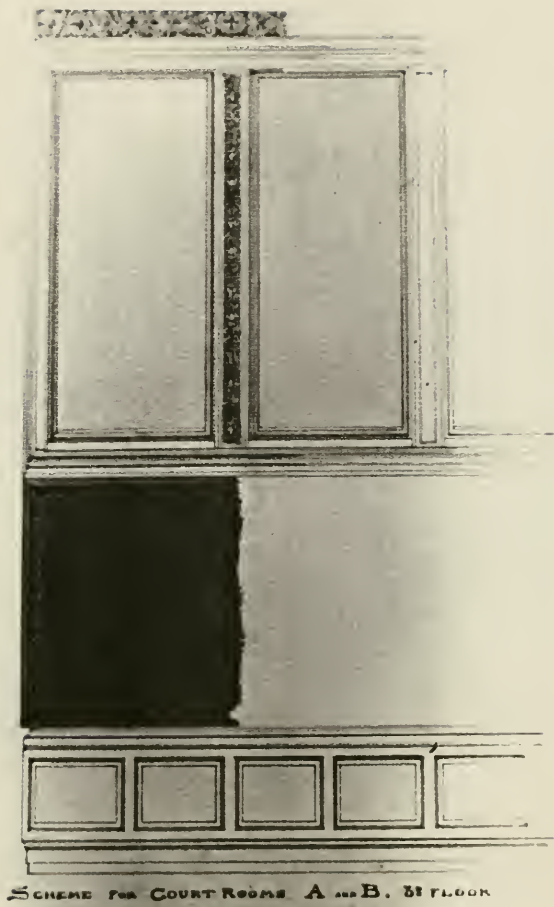


Figure 26.



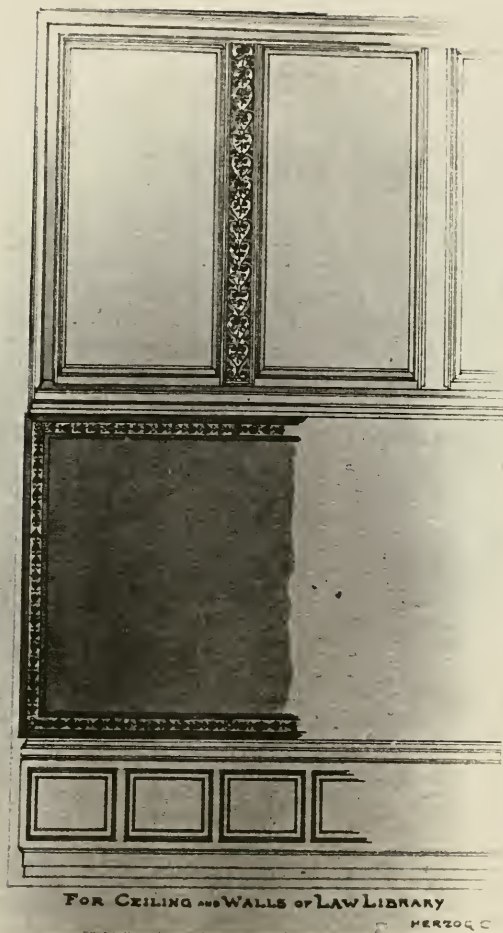


Figure 27.





Figure 28.





Figure 29.







CONSULTING ROOM

Figure 30.



Appendix I: Chronological List of Executed Work  
and Renderings

Centennial Exposition 1876  
Philadelphia

Hamilton Disston, c. 1880 (Attributed)  
1530 N. 16th Street  
John MacArthur

Union League of Philadelphia, 1864-1864  
140 South Broad Street  
John Fraser, architect

Restaurant, 1881-1882, AOP  
Banquet Room, 1881-1882, COA  
Library, AOP  
McMicheal Room  
Stair Halls  
Parlor  
Flemish Renaissance Room, 1892

The Liederkrantz Society, 1887  
115 East 58th Street, between Lexington and Park Ave.  
H.J. Schwarzmann and William Kuhles  
Demolished

Ballroom, n.d., AHL

Masonic Temple, Philadelphia, 1868-1873  
1 Broad Street  
James Windrim, architect

Egyptian Hall, 1888, FAM  
Ionic Hall, 1890, FAM  
Norman Hall, 1890, FAM  
Stairways and Halls 1895, FAM  
Corinthian Hall, 1903, FAM  
Library, 1899, FAM

St. James Roman Catholic Church, 1881-87  
3728 Chestnut Street at S. E. Corner 38 th Street  
Edwin F. Durang, architect.



P. A.B. Widener Residence, 1887  
1200 N. Broad Street, N. W. corner of Girard Street.  
Willis G. Hale, architect  
Demolished

Banquet Room, AHL

Young Maennerchor Hall, 1889  
6th and Vine Streets, Philadelphia  
Paul Banner, Architect  
Demolished

Kemble House, 1890  
2201-5 Green Street, Philadelphia  
James Windrim, architect

Rear Hall ceiling, AHL  
Library ceiling, AOP

William L. Elkins, 1890  
1218 N. Broad, Philadelphia  
William B. Powell, architect  
Demolished

Dining Room, n.d., AOP

Philadelphia City Hall, 1871-1901  
Center Square, Philadelphia  
John McArthur Jr., Thomas U. Walter, architects

Mayor's Offices, 1889  
Supreme Court Rooms, 1891  
Judges' Consultation Room  
Ceiling and Walls of Law Library, AOP  
Scheme for Court Room A & B, 3rd Floor, AOP

Associate Art Workers, 1893  
1518 Chestnut St., Philadelphia  
architect unknown



Bank of North America, 1893-95  
305-07 Chestnut St., Philadelphia  
James H. and John T. Windrim, architects  
demolished

Wall design, AOP  
Ceiling for Directors Room, AOP

John H. Converse House, 1895  
between Bryn Mawr and Rosemont

Ceiling and Wall of Library, AHL

Land Title and Trust Building 1897-98  
100-118 S. Broad St., Philadelphia  
D. H. Burnham & Co.

Color Scheme for Main Office, AOP

Harmony Club, 1906  
4 East 60th Street between Fifth and Madison, New York City  
McKim, Mead & White, architects

Ballroom, AOP

### **Undated Projects**

Academy of Music  
Philadelphia

William L. Austin, Esq.  
Bryn Mawr

Ceiling for Room B, AOP  
Music Room, AOP  
Dining Room, AOP  
Ceiling design, AHL

Charles W. Bergner  
1516 N. 16th Street





Mr. C. L. Bernheimer  
Location unknown

Pier mirror design, AOP

L.W. Drexel  
Location unknown

Ceiling of Dining Room, AHL.  
Thomas H. Dolan  
1809 Walnut Street, Philadelphia

Third floor ceiling, back building, first room, AOP  
J. Elverson  
Location unknown

J. Elverson, Esq.  
Location unknown

Ceiling of Library, AHL

Edwin H. Fidler  
1600 Walnut Street, Philadelphia.

Hall Decoration, AOP

Girard College  
Philadelphia

Charles J. Harrah  
858 N. Broad Street

J. G. Harris, Esq.  
Location unknown

Wall and Ceiling Design, AHL

C.J. Milne  
Location unknown

Side Wall of Parlor, AHL

Miss Anable's School  
Broad and Pine Streets, Philadelphia



Philadelphia Inquirer  
Market Street, Philadelphia

First Floor Counting Room

Chas. Pratt Residence  
Brooklyn

St Johns Industrial School  
Eddington, PA

Wall and Ceiling for the R. C. Chapel.

St. Lukes P.E. Church  
Bryn Mawr

Wall design, AOP

St. Mary's Church  
Philadelphia

Annunciation Painting

Jacob H. Shiff House  
New York City  
unknown architect

Side walls of entrance hall, AOP

U. S. C. N. & P. O.  
Memphis, Tenn.

Ceiling for Courtroom

Walnut Street Presbyterian Church  
Walnut Street, West of 39th, Philadelphia

William Gray Warden  
Location unknown

Mrs. M. E. Whitaker  
Location unknown

Reception Room, AOP



Edward H. Williams 101 N. 33rd Street  
1872-73  
demolished 1912

Wall and Ceiling Design for Japanese Library, ( attributed), AOP

A. Wood, Esq.  
Philadelphia

Side Walls for Library



## Appendix II: Philadelphia City Directory Listings

### Kaiser & Co.

- 1874 K. Kaiser & Co. h. Powell  
Konstantine & Otto Kaiser & G. Herzog h. 500 Powell  
1875 Kaiser & Herzog, h. 500 Powell  
Otto Kaiser, h. 500 Powell  
1877 Kaiser & Herzog, h. 1005 Walnut  
Otto Kaiser, h. 500 Powell  
1879 "Painters Fresco," Otto Kaiser Jr., 1005 Walnut

### George Herzog

- 1880 Decorative Painter 1334 Chestnut h. 1706 Race  
1881 Decorative Painter 1334 Chestnut h. 1706 Race  
1882 Decorative Painter 1334 Chestnut h. 640 Lydia  
1883 Fresco Painter 1334 Chestnut h. 3304 Walnut  
1884 Fresco Painter 1334 Chestnut h. 3304 Walnut  
1886 Artist 1334 Chestnut h. 209 N. 19th Street  
1887 Artist 1334 Chestnut  
1889 Artist 1334 Chestnut  
1890 Artist 1334 Chestnut  
1892 Artist 1334 Chestnut  
1893 Artist 1334 Chestnut  
1894 Artist 1112 Walnut  
1896 Artist 1518 Chestnut  
1897 Artist & Decorator 1430 Chestnut h. 3303 Arch  
advertisement at bottom of page: "George Herzog: Ceiling and Wall Decorations"  
1900 No listing  
1901 No listing  
1902 No listing  
1903 No listing  
1904 h. 3303 Arch

Listings found in McElroy and Gopsills Philadelphia City Directories  
Historical Society of Pennsylvania





Appendix III: New York City Directory Listings

George Herzog

1887-88	Painter,	5 East 17th
1888-89	Decorator	431 Fifth Av, h. Pa.
1889-90	Painter	501 Fifth Av
1890-91	Painter	501 Fifth Av
1891-92	Art	95 Fifth Av, h. Pa.
1892-93	Art	95 Fifth Av, h. Pa.
1893-94	Decorator	95 Fifth Av, h. Pa.
1894-95	No listing	
1895-96	No listing	
1896-97	Painter	156 5th Av.
1897-98	Painter	156 5th Av.
1899-00	Painter	156 5th Av.
1901-02	No listing	
1902-03	No listing	
1903-04	No listing	
1904-05	No listing	
1905-06	No listing	
1906-07	No listing	
1907-08	No listing	
1908-09	No listing	
1910-11	Artist	h. 463 W. End Av.
1911-12	Decorator	h. 96 Riverside Dr.
1912-13	Decorator	4 77 5th Av h. 96 Riverside Drive
1913-14	Artist	665 5th Av R807, h. 319 W. 98th
1915-16	Artist	665 5th Av R807, h. Germantown, Pa.
1916-17	Artist	30 E. 57th R10, h. Phila. Pa.
1917-18	Artist	80 W. 40th R35, h. do.

Listings found in Trow's New York City Directory  
New York Historical Society, Library







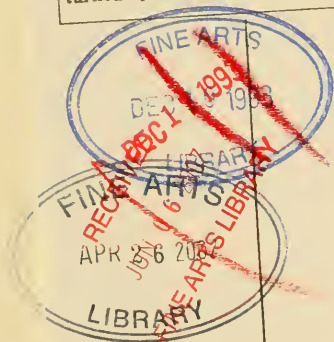






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